

AKTIVITÄT

UNOFFICIAL KRAFTWERK FANZINE

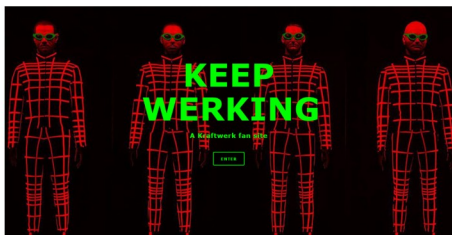


ISSUE

8

AUGUST
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A K T I V I T Ä T

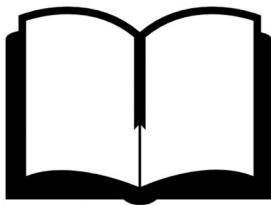
K R A F T W E R K F A N Z I N E

This document contains the scanned pages of one of the Kraftwerk Aktivität Fanzines or complimentary publications that were produced from 1992 through to 1998.

During this time 10 Fanzines were published along with various update issues and other complimentary publications.

The scans have only been altered for clarity, with the exception of addresses and phone numbers that have now been blocked out. So please note that all errors and miss-information are as they appeared at the time of publication. Later issues tried to address the earlier problems as the production team put more stringent editorial practices in place.

Best viewed with two pages side-by-side



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Front cover photo originally appeared
in Musik Express magazine, 1982.

Back cover (top) from French TV
appearance, 1978 and (bottom) 'Man
Machine' era publicity photo.

EXTRA WITH THIS ISSUE;

In response to requests for reproductions
of Kraftwerk memorabilia, along with
this issue, in the centre pages but
unstapled, is a photocopy of a mini-
poster that came as part of the publicity
material for the bands appearance at
the ARS ELECTRONICA event in Linz,
Austria, 1993. The original is also black
and white and A4 size, so it seemed like
an ideal candidate to reproduce via
Aktivität. Hope you like it.

AKTIVITÄT IS AN UNOFFICIAL
FANZINE PROVIDING NEWS ON
THE OUTPUT OF KRAFTWERK AND
RELATED ARTISTS. PRODUCED BY
FANS, FOR FANS. THE VIEWS
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In customary fashion, another new issue of Aktivität, later than usual
(as ever!) but still only rumour of a new Kraftwerk album...

We started off issue 7 of Aktivität passing on news of a possible
release from Kraftwerk in 1996, from a short news report that was carried
in Q magazine last October stating that EMI records had been told to
'expect a new album sometime in 1996' from Kraftwerk. Up till now
(August) no sign, but there is certainly plenty of rumour suggesting that
the remaining months of 96, or Spring 97, will in fact see a new album
release from Kraftwerk. A report in the German magazine 'Frontpage'
raised the prospect that Kraftwerk would tour Europe this Autumn with
an LP released to coincide, while the Canadian 'Much Music' TV channel
reported similar news, both these news items reported via the unofficial
Kraftwerk e-mail list in May.

There was some hope of live werk from KW with the announcement
in January of this year in the NME that they were amongst the acts being
asked to play live at the *Tribal Gathering* event in Oxfordshire, England
in May of 96. Sadly, the prospect didn't last long; the week after the story
first appeared, a short report stating that Kraftwerk would definitely not
be playing at the event was printed - they had been approached to play,
but had turned down the offer. The Tribal Gathering event itself had
problems and was called off after objections from local residents (similar
to the 1994 'Experience' event that Kraftwerk were also expected to play
at) before going ahead on June 29th at a different site.

More rumour, this time about Kraftwerk having changed record
companies in America but no details of any substance have emerged
about this. It might be confused with the reported fact that Kraftwerk
have now signed a new agency deal in the US. This cutting reveals more;

*"The German godfathers of Techno, KRAFTWERK, have signed a new US agency deal
with Chris Dalston and Rob Prinz at CAA. Manager, Scumek Sabotika at MCT, says the band
is currently working on a new album and is set to go on the road to promote it at the end of
the year."*

In addition to the English, Japanese and German language editions
of his 'Man, Machine and Music' biography, Pascal Bussy has recently
also added a French edition to the list. The book has a new title;
KRAFTWERK: Le mystere des HOMMES-MACHINES and an illustration of its
new cover design can be found elsewhere on these pages. The publisher
is Camion Blank, the ISBN number is 2-910196-09-7, price 125 Francs.
Obviously, not speaking the language, I cannot comment on the text,
though it looks to be pretty much a straight translation of the English
version. The chapter titles, for example, remain consistent with the
English edition. In terms of its design, the book is A5 sized, with a

photograph of the bands robots on the front cover. (See page 5.) The photographs are spread throughout the book and incorporated into the overall design much more than the English and German editions. Interestingly, a few new photographs have been added, while many of those that were used in both the UK and German editions are absent. (An interview with Pascal Bussy can be found on page 20.)

Remaining with the literary theme, *'Ocean of Sound; Aether Talk, Ambient Sound and Imaginary Worlds'* is the name of a book by author/journalist/musician David Toop, dealing with many of the more avant-garde musics that have become increasingly popular in the last decade or so. The book features a reprint of Toop's interview with Ralf Hütter from 1987 which was originally printed in 'The Face' magazine. Published by Serpent's Tail, ISBN 1-85242-382-X, price £10.99, the book was published earlier this year. An extract from the back cover; *'Sun Ra, Brian Eno, Lee Perry, Kraftwerk, Kate Bush, Aphex Twin, Ryuichi Sakamoto and Brian Wilson are interviewed in this extraordinary work of sonic history that travels from the rainforests of Amazonas to virtual Las Vegas...etc.'* There is also a double-CD featuring artists covered in the book, but Kraftwerk are not on the CD.

So, with no new releases, there's only re-issues to get excited (!) about. On the horizon is one to look out for though, if you have been waiting to obtain 'Tour De France' on CD; due for release in Japan is a CD re-issue of the *'Computer World'* album (Toshiba-EMI, TOCP-8974) which will, apparently, come complete with three extra tracks; 'Dentak', 'Tour De France' and 'Tour De France' (Instrumental). Both Esprit Mail Order (Tel 01474 815010) and Revolution (Tel 01908 561966) in the UK have listed the item for sale, due in late August.

Yet more re-issues of the *'Radio-Activity'*, *'Trans-Europe Express'* and *'The Man Machine'* albums have now appeared in the US! Are we still counting, I wonder?! The Cleopatra label have re-issued 'Radio-Activity' once again, the same catalogue number as their 1993 release (CLEO58752) but in altered packaging; instead of the green tint of their previous issue, this goes back to faithfully reproduce the original front and back designs of the LP, but the details on the front are printed in silver rather than white while the insides are also redesigned and the CD case is all clear, so an extrapic of the band, from the original LP's innersleeve, can be seen through the tray. The packaging still lists 1992 as its date, so this release is probably going to cause future problems for discographers. In September of 1995, the original label, Capitol records themselves, re-issued the three albums on CD format, this time on their 'Price Busters' budget range; *'Radio-Activity'* (CDP 0777 7 46474 27) - *'Trans-Europe Express'* (CDP 0777 7 46473 28) - *'The Man Machine'* (CDP 0777 7 46039 28) - and they now feature the original cover art as opposed to the Cleopatra records redesign. They claim to be remastered but whether there is any significant increase in sound quality is not known as yet. In line with the UK and US CD re-issues, there have also been some Japanese re-issue CDs too; *'Trans-Europe Express'* (TOCP 3086) and *'The Man Machine'* (TOCP 3087) have appeared on the Capitol/Toshiba EMI 'Cool Price' series of budget price releases, again with the original sleeve designs.

BOOTLEG CD'S

An updated edition of Aktivität's *'Kraftwerkers Guide To Bootleg CDs'* has now become available. Basically, the same as before but now with an additional four-page Update stapled in the middle pages. The intention is to continually produce these update supplements as time goes by and those readers who are subscribed to the Update service will receive a copy with the next mailout.

There have been a couple of new bootleg CD's on the go since issue 7 appeared, these are detailed in the supplement. Briefly, the first is called *'Werke'* (Westwood One-rarities on Compact Disc Vol. 55). The

KRAFTWERK : WERKE

- | | |
|---|------|
| 1. TOUT DE FRANCE / 1993 GERMAN 12INCH VER. | 6:44 |
| 2. BENTON / 1981 12 INCH VER. | 4:34 |
| 3. AUTODRUM / 1979 US CABOT SINGLE VER. | 4:33 |
| 4. KONAOTEK / 1794 1ST SINGLE | 4:05 |
| 5. SHOWDOWN DUMMIES / 1977 SINGLE EDIT VER. | 4:30 |
| 6. OEN TELEFON BUND / 1997 GERMAN 12INCH VER. | 8:12 |
| 7. MUSIQUE NON STOP / 1986 12INCH VER. | 6:15 |
| 8. SEX OBJECT / 1986 SPANISH VER. | 6:28 |
| 9. AUDIOACTIVITY / 1991 WILLIAMSBURG HARDCORE MIX | 6:40 |
| 10. TOUT DE FRANCE / 1993 REMIX VER. | 6:47 |
| 11. MINI CALCULATOR / 1981 FRENCH 12INCH VER. | 5:08 |
| 12. HOUSEPHONE / 1987 12INCH REMIX | 4:54 |
| 13. AUTODRUM / 1981 REISSUE VER. | 3:09 |



**WESTWOOD ONE
RADIO NETWORKS**

MADE IN CANADA

'WERKE' BOOTLEG CD - BACK COVER

sleeve design features the familiar Kraftwerk traffic cone logo, coloured green. The CD is purported to be part of the 'Westwood One Radio Networks' Radio Shows from the packaging, but is actually a bootleg. The tracks featured on this CD are all official Kraftwerk items, not DJ remixes or live material. Many are tracks hitherto only available on vinyl, not CD. The sound quality is variable however, there are some tracks where surface noise from the original records has been carried over on to the CD. Another recent bootleg CD, 'Live in Köln 1971', features a copy of a previous vinyl LP bootleg picture-disc of the same name (also released on the 'Bremen' live CD too). On this occasion, the artwork is a copy of the picture disc LP. Record label; Ruckzuck Records. nr. 6305051.

It is reported via the Kraftwerk e-mail list (by Doug Terrebone) that a bootleg CD called 'Tour De Kraft' is in existence, with the following tracklisting;

Tour de France (French Version) (6.45), *Tour de France (Remix)* (6.45), *Tour de France (10-Speed Instrumental)* (4.44), *Tour de France (10-Speed Mix)* (3.50), *Radioactivity (Orbit Hardcore Mix)* (6.13), *Radioactivity (Orbit Remix)* (7.22), *Radioactivity (Kevorkian Remix)* (7.25), *Telephone Call (Remix)* (8.12), *House Phone (4.58)*, *Der Telefon Anruf (3.47)*, *Computer World (Special Mix)* 5.04, *Musique Non Stop (Kevorkian 7" Mix)* (4.10).

There is also news of another bootleg CD, a double set featuring a recording of the 1981 Utrecht, Holland gig. Details are scarce, but the title is something along the lines of *'Geisterfahrer'*.

PRODD VIDEOS

To this day there has still never been an official compilation release of the bands promo videos. To lighten the gloom a little, there seems to be an upswing in the airing of Kraftwerk videos on some of the newer satellite/cable music TV channels. The German channel Viva has been airing the promo video for 'Tour De France' - the one that shows Kraftwerk themselves on the bicycles - as well as 'Taschenrechner', amongst the more common examples such as 'Das Model'.



Meanwhile, in the UK, those with access to the VH-1 music channel might want to look out for the promo video to 'Trans-Europa Express'; this has now been aired on a couple of VH-1 programmes in recent times, which is an encouraging find from their archives (will there be any more - the 1978 'The Robots' maybe? - yum!). It first popped up on '10 Of The Best' and it has subsequently appeared on 'The Vinyl Years'. The odd bit is that it is the German language version that is used. Now, if I could just make sure I was videotaping at the time it was on... Anyway, if you do have access, you may wish to keep an eye on future editions of 'The Vinyl Years', since it seems the most likely contender for a repeat showing.

NEU! / HARMONIA / MICHAEL ROTHER

With a fairly lengthy article elsewhere in this issue to bring up to date any fans unfamiliar with the Kraftwerk link to the above acts, there is also some news to report on releases too. Firstly, NEU!. With the release of their three albums ('Neu!', 'Neu! 2' and 'Neu! 75') on CD format by the Germanofon label, the public profile of Neu! has been further enhanced with the release of previously unissued material recorded in the mid-80s for 'NEU! 4', released in Japan on CD late last year (see review, p.10). However, all is not well. The Germanofon CD's (the same label as the CD's of the first three Kraftwerk albums too) turn out to be bootlegs that both Klaus Dinger and Michael Rother have passed comment on. Dispute also exists between Rother and Dinger themselves over 'Neu! 4'; the release is on the Japanese 'Captain Trip' label, the CD compiled, edited and generally put together by Klaus Dinger alone, as the sleeve notes reveal. In a radio interview for Radio FFN in Germany earlier this year, Michael Rother stated that, as well as the Germanofon label CD's being unofficial releases, the 'Neu! 4' release was unauthorised by him, seemingly Klaus Dinger has pressed ahead with this release on his own. The 'Neu!' CD's remain unavailable due to wrangling over the sale of the CD's; it appears that Klaus Dinger is opposed to their release at 'budget' prices, that the material is of a higher value and thus warrants a premium price I assume? An offer from Mute records Grey Area has apparently been turned down and negotiations with the German label Metronome/Polygram are ongoing. In addition, 'Neu!', 'Neu! 2' and 'Neu! 75' have been 're-bootlegged' as a double-CD called 'NEU! Komplett', now in circulation. Latest news; a release of a 1972 Neu! concert on CD from Japan.

Michael Rother himself has released a new LP, 'Esperanza', on his own label, Random Records. There has been hardly any coverage of Michael Rother's solo releases in Aktivität up till now, so an article reviewing his output may well be a possibility for a future issue, I'm sure there is curiosity for such an article. Fans of Rother may be interested to know that an hour long television programme about him was broadcast in Germany earlier this year, as reported via the Kraftwerk e-mail list.

It has also been announced that material by Harmonia, the band Rother was involved in along with the two members of Cluster, will be officially re-released on a compilation CD in the US this year, probably with at least two previously unreleased tracks from the archives. This release will be on the US label, Hypnotic, a sub-division of Cleopatra. Details of this come via another US label, Curious Music, who are also involved with Cluster's current activities, including a US tour that commenced at the end of June. A Harmonia track ('Sehr Komisch') will also be released on a forthcoming US Cleopatra records 'Space Box' 3-CD set; it seems a possibility that a Kraftwerk track may also appear on this set, if similar compilations from the Cleopatra label in the past are anything to judge by, though this is merely speculation on my part.

More interesting yet for fans of Harmonia, a previously unreleased archive studio recording from 1975 of 'Eno and Harmonia', a foretaste of the two Cluster/Eno collaborations perhaps, possibly to appear in 1997. Curious Music have a Web site, so more details should be forthcoming at a future date. The address of this site is; <http://www.rcwww.com/curios/> E-mail enquiries to curryous@aol.com Also, available is the Cluster US tour guide (with a complete Harmonia discography) and previously unpublished Harmonia photos.





AKTIVITÄT ONLINE

Aktivität has now made its first forays into the world of the Internet. From January of this year, I have been e-mailing past articles from the fanzine to the *unofficial Kraftwerk mailing list*. We first mentioned this mailing list back in February of 1993, in the Convention Special issue. Over three years on it is still going strong, with a healthy amount of debate on all matters Kraftwerk. Response thus far to the availability of Aktivität articles in this form seems to have been positive.

The articles are a mixture from past issues and in some cases they have been updated and revised to include more up to date info and correct mistakes and inaccuracies. The intention is to also make these updated articles available to Aktivität readers who do not have access to the Internet but do have access to a PC, in the form of a floppy disk; more details to follow in a future Update sheet I hope. In addition to mailing past articles, I have also had opportunity to e-mail some new material and news and some of this also finds its way into this new issue. There may also be some pages on the World Wide Web for Aktivität, but this is 50/50 at the present moment I'm afraid.



'LE MYSTÈRE DES HOMMES-MACHINES' BOOK

KLEMDAG 96

Regular readers will be familiar via previous coverage of the Dutch electronic music organisation Stichting KLEM and its regular magazine 'KLEM'. For their annual KLEMDag (KLEM Day) this year there will be the now customary attractions of a variety of electronic music and related material. To be held on Saturday October 12th at 'De Vereeniging' in Nijmegen, The Netherlands, amongst the live concerts will be the German musician Andre Alvarez, the group You (Udo Hanten and Albin Meskens), Peter Mergener and also the first European solo concert by Paul Haslinger, known previously through his work both with Tangerine Dream and Lightwave. From the Kraftwerk perspective, there will be a lecture on the band by ex-Aktivität contributor Paul Wilkinson. In addition to the live shows, there will also be plenty of stalls selling a variety of electronic music material, including hard to find second hand material. The event is scheduled to run from 11.00am to midnight. Tickets are priced at a reasonable 36 Guilders in advance, 39 Guilders on the day. Further details can be obtained directly from; KLEMDag Organisatie, Jan Heynslaan

Or by e-mail from;



Not a lot of activity to report on WOLFGANG FLÜR since last issue, other than work on the first album from his new Yamo project continues and that the finished results should appear later this year. KARL BARTOS news is covered in the 'That's All For Tonight?' article on page 32. There has been some coverage of EMIL SCHULT and his latest activities on German TV. To coincide with his 'Testbilder' exhibition in Hamburg he was interviewed by the German VH-1 channel in early April. The 'Testbilder' works feature some of the material used in conjunction with Elektrik Music for their 'TV' single. During the interview, which is in German, he also spoke of his time spent with Kraftwerk in detail, early days and tours, cover designs etc. Another film also features Emil Schult's work, 'A Painter In The Solar System', and this features a studio recording of Elektrik Music's 'Solar Constitution' amongst its soundtrack.

NON-KRAFTWERK. BUT RELATED...

Readers of the more 'techie'-orientated music magazines may well have spotted a sample-CD with a distinct Kraftwerk flavour, even using Kraftwerk-style sleeve art. Called '*Robots and Computers*' it is produced by a company called Best Service. It has been described officially thus;

'The electronic invasion of machines and computers continues. This collection is a must for fans of electronic music and Kraftwerk. 'Robots and Computers' features: hundreds of electronic synths & drum sounds originating from private collections, rhythm sequences, drum loops (exactly tuned to BPM), analog synths, basses, crystal organs, pads and strings etc. There is also an extensive Vocoder section and computer language rarities. This collection is a real treasure box of electronic sounds. You get over 2000 analog & digital specialities from the past to the future. 'Robots and Computers' comes from Germany - the home of techno music.'

A recent review in 'Future Music' magazine probably sums it up best in this one-liner; 'If you're sick of waiting for Kraftwerk to come up with the goods, buy this and do it yourself.' The same issue (FM45, July 1996) also includes a few samples on the free CD with that issue. A small number of artists have collaborated with companies to produce special CD compilations featuring samples of their work; JJ Jeczalik of The Art of Noise, for instance, springs to mind. This CD is obviously aimed at trying to fill the demand for such a Kraftwerk volume, but there is no official Kraftwerk involvement with this release, as far as is known, neither are they named on the packaging. The rhythm loops probably bear the greatest resemblance to Kraftwerk, particularly those of 'The Mix' era. There is a further such CD called '*Analogue Dreams*', by the same company.

Plenty of bands have sampled Kraftwerk's unique sounds but to go as far as 'sampling' the cover art?! A 12" EP '*Revisited*' by an act called *Autorepeat* uses the sleeve art from Kraftwerk's 1981 West German-only 12" single of 'Computer Welt'. Not merely similar in layout, it is the actual original sleeve design that has been utilised but with the Kraftwerk titles scribbled out and the bands own titles added in child-like handwriting! Oh, and Karl Bartos's bitmapped image from the sleeve has now the addition of a scribbled-in beard! Most of the Kraftwerk image is obliterated as the record sleeve has a large circular hole die-cut in it, though the label itself is just plain white. The first track from the single, 'Needle Damage', is built on a sample from 'Computer World' itself, perhaps explaining one aspect of why the cover design has been pinched. The tracks is a fairly relentless dance beat with a few other samples chucked in for good measure. The release is on the SSR/Crammed Discs label and the cat. no. is SSR153.

In terms of actual cover versions, a German act called *Steinberg* have issued their own version of Kraftwerk's 'The Model', the CD format is one of these new-fangled shaped-picture CD releases, though the rather aged woman featured on the discs artwork is unlikely to be the beauty that Ralf Hütter crooned about 'looking good'. As well as cover versions, there is also the current trend for 'tribute' releases, a longer article on these releases can be found on page 8.

News items contributed by: Gunther Pöcker, Fred Becker, Ian Floyd, Russ Curry@Curious Music, Klaus Zöpke, Neil Jones, Scott Richards, Mark Stagg, Robert Emms.

NEW KRAFTWERK GEAR ?

THE DOEPFER A-100 MODULAR SYSTEM

German;

'Analogsynthese mit System
klanglich, optisch angenehm
technisch, logisch, funktionell
prototypisch und speziell
modular und variabel
leicht, kompakt und transportabel

Für ein Musikabenteuer
A-100, nicht zu teuer

Midi-Kontrolle vom Computer
A-100 to the Future!

English

Systematical analogue synthesis
nice in sound and looks
technical, logical, functional
prototypical and specialised
modular and variable
light, compact and transportable

For a musical adventure
A-100, not expensive

Midi-controlled by the computer
A-100 to the future!

A German music-technology magazine called 'Keys' featured some Kraftwerk input for a review and sample of a new piece of musical kit recently (the April 96 issue), the Doepfer A-100 modular system. Kraftwerk have previously been associated with the Doepfer company; in addition to custom retro-fit work, the band have also been involved with two previous Doepfer products, further details of these can be found in Aktivität 6's 'Vorsprung durch Technik?' article.

Featured in the April 1996 edition is the company's latest product, the A-100 modular system. Amongst these modules is a vocoder capability and it is in this context that Florian Schneider's input is to be found; as well as a short review, Schneider has also contributed a recording made with the equipment which is featured on the CD that accompanies the magazine. Before you rush off to track down a copy, I'll point out now that the 'vocoder poem', for want of a better description, is all of 26 or so seconds long, although there is a second version too put through various filters and the like. The tone poem itself is rather lyrical and easily comparable to the style you would find on the 'Radio-Activity' LP. What the poem's vocoded tones actually consist of is printed alongside.

As my own German is very limited, one of our regular German contributors, Gunther Pöcker, is better placed to describe this piece to you;

'This 'poem' uses a vocabulary more typical for advertising text from the fifties, like 'angenehm', which is quite antiquated in this context. One would also not think of such a synth as necessarily 'pleasureable' to look at. The same applies to 'Musikabenteuer', which is quite a contrived word in this context, one would think more of an opera as a 'musical adventure'. In a modern ad., one would also not use the phrase 'nicht zu teuer', this does somehow sound cheap and is off the mark. One would either say 'billig' (cheap) or 'preiswert' (worth it's money). 'Nicht zu teuer' is more like 'just the right price'. The pronunciation is also just that little bit overdone, like a 50s advertising slogan. 'Speziell' is without meaning here, by the way. It's like 'especially' ... and then the object is missing.

CONTINUES >>>>

Up for grabs!

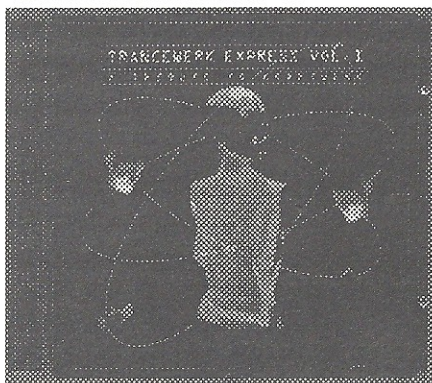
Unsure whether or not to shell out for copies of these 'tribute' releases? Fear not - enter this competition and you could end up with copies of two of them - the *'Komputer'* CD EP and *'TranceWerk Express' Vol. 1* CD.

To enter, simply answer this question;
In what year the 'Computer World' album first released?

Entries should be sent to: Aktivität.

entries must be received by October 1st 1996 at latest.

'TRANCEWERK EXPRESS VOL.1' CD



'KOMPUTER' CD



'Computer World' lo-tech inspired artwork too, but maybe more could be expected; the CD falls into aimless and highly annoying mode in a couple of tracks ('Midnight Drive', 'Thermo Science'). Where its good ('Perpetual Motion', 'Japanese Electronics', 'Mystery World', 'Silicon Valley') it's highly recommended, the old analogue gear working well. All in all, I wouldn't recommend rushing out to buy it; definitely a case of an EP or the like would have been more satisfying than a whole album's worth. But I would definitely recommend it over the 'Trancewerk Express Vol. 1' CD.

Now a UK act *Komputer* follow on in a more singleminded manner. The 'Komputer' EP was released on July 8th on CD and picture-disc 12" formats, although promo copies of the CD had been in circulation for some months beforehand on Mute Records in the UK (CDMute 175), on this occasion the tracks are in a very similar style to Kraftwerk, especially the last track which is an out and out 'Neon Lights' pastiche; tracks are 'Valentina Tereshkova', 'We Are Komputer', 'Komputer Krash' and 'Oh Synthesizer'. A short interview with the band appeared in Melody Maker on June 29th. There is also a short biography on Mute records WWW site, the biography reads thus;

Kompuiter are dedicated to the sound potential of electronics. They are committed to continuing the work of the pioneers of technological music, thus adding their name to a list which includes such luminaries as Conlon Nancarrow, Yellow Magic Orchestra, Can, Stockhausen, Yello and Telex.

What, no Kraftwerk?! Perhaps later releases will reveal more of the above cited influences, but make no mistake, it is the Kraftwerk signature writ large upon the 'Komputer' EP. The band appear to consist of three members and as well as the musical influence, a similar interest in the 40s/50s, dated, 'images of the future' idea is in evidence, a la Kraftwerk. The band have played at least one club date in London, amongst the current Romo scene. □

REVIEW: NEU! 4

Originally recorded between October 85 - April 86, these recordings have been on the shelf for almost a decade before the CD's compilation in October 1995 and subsequent release. A Japanese-only CD, it has appeared on these shores as a rather expensive import, tempting the curious. And at upwards of £24, you'll maybe want to know a bit more before buying...

Anyway ... tracks 2, 3, 4, 5, 6, 8, 10, 13 seem to be various very different arrangements of what is basically the same tune/set of chord progressions. Most seem to be rather directionless, very 80's in their use of cheery synth presets and drum machines - not very NEU! at all. Some are noisy synth-mangling pieces, with the familiar tune only just recognisable. The better versions are the ones that reveal some of the more recognisable NEU! touches - the simplistic, rapt drumming of Klaus Dinger and the crisp, clean-lined guitar riffs courtesy of Michael Rother. In that respect, my own favourite was 'Crazy', the second track. Whereas the fourth track 'Schöne Welle (Nice Wave)' sounds far too sweet and saccharine and overfed on antiseptic synths and drum machine. Hardly NEU!, more like an on-board demo for the keyboard!

There are 6 other tracks. The albums opening and closing tracks are one and the same except that the final one is played backwards. It is in fact the German national anthem, played at half speed. Transformed from a familiar orchestral anthem into a slowed-down, smeared wash of sound with enough reverb to make the Cocteau Twins sound like a pub band! Spooky, but very atmospheric, stuff. 'Dänzing' and 'La Bomba' are fairly different from each other but are both very much keyboard and electronic percussion dance-beat driven slices of would-be synth-pop. 'La Bomba' is quite ethnic flavoured in fact, dragged back into the NEU! realm with heavy flanger effects added, a la 'E-Musik' from 'NEU! '75'. 'Dänzing' has mid-80s written all over it though, like much of the album in fact - mainly it's the ersatz drum machine sounds but also many of the synth sounds which are just too much like easily chosen presets.

This leaves us with 'Bush-Drum' and '86 Commercial Trash'. The former is built on a bass pulse with very Mike Oldfield-like guitar lines weaved over this. Rather nice, in a minimal way. '86 Commercial Trash' is nothing other than selected German TV adverts spliced together!

An odd release, difficult to imagine it as an actual 'finished' album. So many of the tracks seem to be one set of chords in search of an increasingly elusive final arrangement, as if the band are desperately seeking what it is they are needing to sound like. I don't know the background to these recordings, whether Rother and Dinger decided to get back together to explore some unfinished business as NEU!, or whether it was a 'let's see what happens now' one-off. The music itself reveals why it has taken almost 10 years to see the light of day, largely a directionless, mixed up attempt at being NEU! once more, but not really working, or only in brief glimpses. And you can see this referred to by Klaus Dinger in his notes that accompany the release, as well as explanations for some of the issues currently surrounding both this release and the bootleg CDs. Warning of the bootleg CDs available and to wait for their official release, it is also rather odd in places (referring to the growing bootleg campaign, such as "a certain Julian Cope wearing illegal NEU! t-shirts on BBC 'Top Of The Pops'"). Also worth noting is the reference to the lack of Conny Plank as 'mediator', perhaps a very important part of the NEU! equation that is missing and hence why the album is not quite up to scratch.

IAC □

'ALL IN A DAYS WERK' (AKTIVITÄT 7) *Here is some further info on this release, first mentioned in Aktivität 7, that has since been supplied by one of the fanzines regular readers...*

This 12"-only EP was originally conceived as a method of showcasing artists represented by or otherwise involved with the management company D.E.F. (Deutsch-Englische-Freundschaft), paying tribute to Kraftwerk at the same time. Initial promo copies had a plain black sleeve and label with just the somewhat misleading 'The Werks' printed in white on the label. Normal copies were in a green DEF bag, with full credits on the label - even including a mini-discography on Kraftwerk! Only one track is a direct cover of a Kraftwerk song and that is track one, 'Autobahn' by Pro-Gress. Some details on the other tracks; 'State of Surrender' by Eskimos & Egypt is an early version of the track later known just as 'S.O.S.' and released on One Little Indian records as a single, also on their 'Perfect Disease' album. 'Neon-Eon' is actually by The Shamen, but credited under the name Gobo Loco. The track is an instrumental mix of 'Oxygen Restriction' from their 'En-Tact' album, again on One Little Indian. 'Time Code' by Time-Code, a German outfit related to Westbam 'Back To Future' is by the German DJ Westbam himself.

There was a separate, later, release of the Pro-Gress version of 'Autobahn' on its own, featuring two remixes of their version plus an edit of the version released on the 'All In A Days Werk' 12"; 'Autobahn' by PRO-GRESS (DEF Records, EEF 93) housed in a metallic blue DEF bag. Released early 1991.

SIDE A; 1. DRIVE (Auf der Autobahn), 2. ABFAHRN' (Drive Me Wild). SIDE B; 1. BEATRICE V2.1, 2. AUTOBAHN (Original Version-edit)

'MAN MACHINE AT LARGE' (AKTIVITÄT 5)

Since the original publication of the article in issue 5, further details have now come to light, principally via Aktivität contributor Klaus Zäpke. The promotional appearance in Venice appears to have taken place in early October of 1978, an interview with Ralf Hütter in a Spanish magazine was conducted in Venice on 7th October. The Italian magazine 'Ciao 2001', 5th November 1978, contains excellent pictures from the bands appearance in Venice. Kraftwerk were back in Italy in early December when they appeared on the Italian TV shows 'Domenica In' and '10 Hertz'. 'Domenica In' was broadcast live on Sunday 3rd of December, while the band made their appearance on the '10 Hertz' show on Monday the 4th of December. While on this short promo trip to Italy the band also took part in press and radio interviews and posed for press photos. Mention is also made of an EMI records concert held at the Teatro Olimpico in Rome on the 4th of December, but no more details are known of what Kraftwerk's involvement, if any, was.

The New York launch was held much earlier in the year and the venue for this soiree is now known, it being the Allied Pictures Studio, Park Avenue.

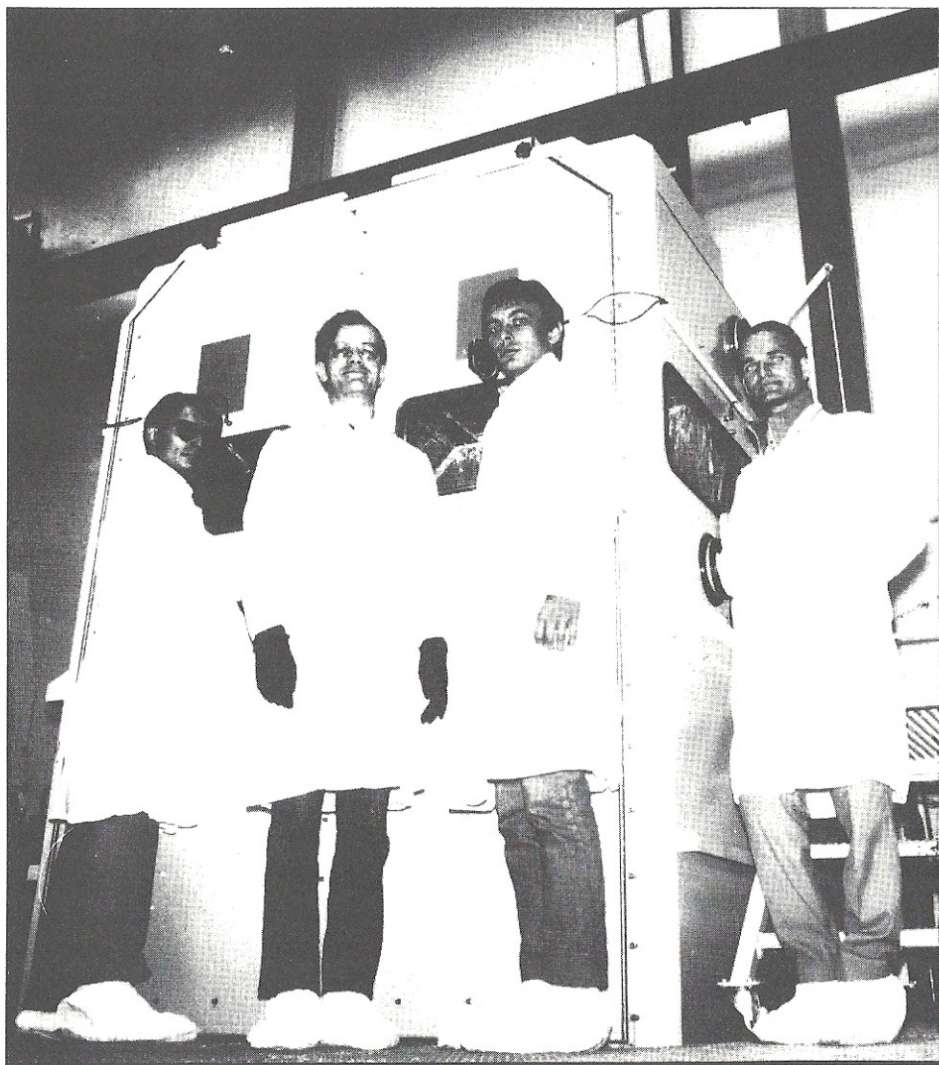
As well as French and Italian TV shows, Kraftwerk also made a studio appearance on a German TV show, 'Rockpop', 1st April 1978. Excerpts from this appearance have been repeated in a later show, the 'Technotrance' feature on 3-Sat from 1993. In addition, Kraftwerk were also offered an appearance on another German TV show, 'Hitparade' (the most popular German music show of that era), but they turned down the offer. The bands appearance on French TV was on a show called 'Pop 2', the venue being 'L'Empire', 15th October 1978. □

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'The Golden Age of Radio...'

20 years on from the release of 'Radio-Activity', a look at the LP in more detail.

Article by IAC, with thanks to Klaus Zöpke and Gunther Pöcker for translations and additional info.





Following 'Autobahn' and the worldwide recognition it brought Kraftwerk, 'Radio-Activity' came as something of a sideways step with its release at the end of 1975. 'Autobahn's clean-lined melodies and doppler sound effects had appealed to a varied audience, even garnering the 'Teutonic Beach-Boys' tag from the media. 'Radio-Activity' is a much more entwined affair, the boundaries between music and noise becoming more blurred, moving back to the manner of their early LP's, where sound itself rather than keyboard melodies was the prime instrument.

The album opens with the simulated sounds of a Geiger counter, the rhythmic beat quickening and heralding in 'Radio-Activity' itself. The title track is a slow moving, ponderous song filled with ethereal choral sounds and tinkling keyboard harmonies, bedded down with a driving electric bass-synth foundation. Topped off with all manner of recreated sounds from the ether, be they radio interference or morse-code signals. Lyrically, the message is open-ended, it is far from clear exactly what form of radio-activity is 'in the air for you and me' here that the 1991 reworking from 'The Mix' pins down precisely. Such misinterpretation has always been a potential pitfall of Kraftwerk's manner and maybe why 1991's version was seen as a 'volte face' in some critics eyes.

The albums other more immediate offerings are 'Airwaves', 'Antenna' and 'Ohm Sweet Ohm'. 'Airwaves' takes up from where 'Autobahn' itself left off, its motorik rhythm and bassline propelling the track at fast pace. The rhythms in particular for both this track and 'Ohm Sweet Ohm' recall sections of 'Autobahn', with its steadily increasing speed *a la* the later section of that song. 'Airwaves' has a memorable combination on top - sounds like a Mellotron keyboard sound and a piercing lead synth line solos throughout, splitting into separate lines panned left and right respectively, an ether-like radio howl in its nature. There is not a great deal of lyrical matter, but the vocals harmonise nicely throughout. This is without doubt one of the best tracks on the record. The end tails off as the notes of 'Intermission' begin, a short interlude before the voices of 'News' commence. The other most immediate track is 'Antenna', which was chosen as the flip side of the 'Radio-Activity' single. (Both tracks even had special promo videos recorded for them.) Of note, the 1991 re-recording of 'Radio-Activity' samples a particularly memorable 'electricity bolt' sound from 'Antenna'; Kraftwerk sampling themselves rather than others!

But for less patient ears there may be too many incidental pieces that hold little lasting appeal. The pop song count, which increases progressively with each subsequent LP, is not high here, with only 'Radio-Activity', 'Airwaves', 'Antenna' and possibly 'Ohm Sweet Ohm' really fitting such a description. 'Radioland' and 'Radio Stars' are both too repetitive and sparse to really be counted in those terms, while the remaining pieces are the sound poems as documented earlier, with the exception of the short, instrumental 'Transistor' which doesn't fit in to any of the other trends, taking on the qualities of an elongated radio jingle perhaps.

The tracks on the record which are primarily lyrical, built around their words rather than the music alone are interesting, if not quite 'pop music', exemplary of the progress on the lyrical front that Kraftwerk had made within the space of only a number of years; the bands first LP to feature anything like substantial lyrics/vocals was 'Autobahn', co-written with Emil Schult, the earlier LP's having been almost exclusively instrumental in nature, save the occasional snatch of vocal ('Ananas Symphonie, for example). Here on 'Radio-Activity' we have tracks which could not exist without their lyrical qualities. It would be difficult to imagine how 'Radio Stars' could exist without its vocals for instance. Similarly, 'News' mixes up recreated newscasts with additional, tinkling, would be radio-jingles and ever increasing radio interference. Read in German, the newscast being read by the ever multiplying voices reads thus...



Here is the West German Broadcasting Corporation with the news
Fifty atomic power stations are planned to be built in West Germany
Within the next ten years
Each one is able to supply a city of millions with current...

The message continues, with 'broadcasts' from several radio stations overlaying one another and creating an increasingly garbled mix of sound; West German Broadcasting Corporation, The North German Broadcasting Corporation, The Bavarian Broadcasting Corporation, Radio Bremen. In the native German tongue, the Bavarian one in particular is loaded with humorous overtones, a thick local accent, obviously intended as a parody, intoning the text of the news. The exact text of each broadcast differs, but the 'news' itself is much about the same from broadcast to broadcast, detailing issues with regard to the atomic energy programme in West Germany but also touching on themes such as space exploration.

'The Voice of Energy' and 'Uranium' both resemble one another in their employment of electronic voices intoning the words over a backdrop of radiophonic sounds. Surprisingly, 'The Voice of Energy' dates from a far earlier era and is, as such, almost a cover version! A German avant-garde composer, Meyer-Eppler, had examples of his work broadcast on the West German radio station NWDR (Nordwestdeutscher Rundfunk) programme 'Nachtmusik' (Night Music) in the early 1950s. Primarily, his work involved the use of early incarnations of vocoder instruments, used to treat samples of existing sound/music. One such example is called 'Stimme der Energie'. An electrical current hum/buzz, it is as if it has its own voice via the primitive vocodered tones. The text is spoken in English, the words of this 'voice' are almost identical to those used by Kraftwerk, as the following translation will illustrate. Surely then, this is the only occasion that Kraftwerk have approached the realms of a cover version!

Kraftwerk's 'Stimme der Energie'/'The Voice Of Energy', in English, is thus;

This is the Voice of Energy,
I am a giant electric generator,
I give light and energy to you,
And enable you to send and receive,
speech, music and images through the ether,
I am your servant and your master at the same time,
So, better cherish me,
Me, the Genius of Energy.

Meyer-Eppler's 'Stimme der Energie' text is thus;

This is the Voice of Power,
I make it possible for you to have,
electric light and radio and television,
This is a giant generator speaking,
I am both your servant and your master,
So beware of how you use me,
This is the Genie of Power.

The similarities are too great to be co-incidence, especially if you bear in mind that both Hütter and Schneider have talked in the past of the influence on their work that radio broadcasts from this station and

era have had upon them. It is unclear whether the piece is purely a Meyer-Eppeler original or whether it hails from another source and is a 'treated' example, the piece is undated on the CD it hails from, so details are scarce and it is not certain that it was broadcast at this time. Other Meyer-Eppeler examples use familiar source material ('Yankee Doodle Dandy' for instance!) run through the vocoder equipment. Both Hütter and Schneider when quizzed about the 'Radio-Activity' album in a 1976 interview in the German 'Musik Express' magazine, were in mood to talk and these answers are highlighted on the right hand side of this page. It is worth pointing out that there is some discrepancy with Ralf's memories re tuning in via a transistor radio beneath his pillow; the first transistor radio did not appear until 1955, courtesy of the Japanese Sony company, earlier radios were far bulkier and less likely to fit comfortably beneath a pillow methinks!

As well as 'The Voice of Energy' and 'Uranium', there could possibly have been a third instalment of these 'sound poems'; live performances from 1976 and 1981 featured something of a 'Radio-Activity' suite, featuring an additional vocoder piece which, based on the repeated lyric, must be called 'Die Sonne, Der Mond, Die Sterne' (The Sun, The Moon, The Stars); at the 1976 London Roundhouse concert these portions were actually introduced by Ralf Hütter as 'symphony of the radio star' and featured 'The Voice of Energy', a brief extract from 'Radio Stars', 'Die Sonne, Der Mond, Die Sterne' and 'Ohm Sweet Ohm' played into one another. By 1981 a similar suite reappeared; as 'Radio-Activity' tails off, the vocodered tones of 'Uranium' are followed by 'The Voice of Energy' and again 'Die Sonne, Der Mond, Die Sterne' before the relaxed finale of 'Ohm Sweet Ohm' once again brings the suite to an end. Whether 'Die Sonne, Der Mond, Die Sterne' exists in a studio form and was intended for inclusion on the original 'Radio-Activity' LP is an imponderable that may never be confirmed. It was actually aired as early as 1975, sandwiched between parts 1 and 2 of 'Kometenmelodie' in, at very least, one of Kraftwerk's late-1975 UK live shows.

'Radio-Activity' was the band's first LP to include both English and German vocals. There is only this one, 'hybrid' mix of 'Radio-Activity'. The band's later LP's were issued in separate German and English language editions, but all copies of 'Radio-Activity' are the same. While the songs feature both English and German portions, these are by no means replicas of one another. Take, for example, 'Radioland', the English

FS: "This is a homage to the radio, the first existing electronic studio. Back then, people like Stockhausen always played music directly on the radio."

RH: "We always listened to this in earlier times, the programme was called 'Nachtmusik'. This is our background, this is how we were inspired to form a purely electronic group.... When it was dark and we had to go to bed, we would hear it under the pillow on a transistor radio. We are interested in the 'radio consciousness'."

FS: "...you can hear the pre-defined information as intended when tuning in the station on your radio and you only have to adjust (the dial) a little bit, maybe on the short-wave band at night and you will get the craziest sounds, morse codes, pure sounds, this is crazy; Radio Cairo and so on ... This idea, LP as radio..."

RH: We were always hugely fascinated by this. We always wanted our own ... we saw us, Kraftwerk, in the Kling Klang studio, as a radio station. But this is not legally possible in Germany. In America we met people from our generation who have their own radio station..."

FS: "They have their own radio programmes..."

RH: "And blast their very own thoughts into the ether ... and we see ourselves as a private radio station."

FS = Florian Schneider
RH = Ralf Hütter

.....

portions are 'Turn the dials with your hand, Till you find the shortwave band, Electronic music sounds from Radioland', while the German portions can be translated thus;

When adjusting the radio(phone)
We hear the station signal
By pressing the button, fast as a flash
We get the short wave band
After fine-tuning by hand
We listen to the Morse-band
Electronic sounds from Radioland

'Radio Stars' has no English part, the German words are pretty much equivalent to 'From the far reaches of space, Radio Stars are sending signals; Quasar and Pulsar (stars)'. Similarly, there are additional lyrics in 'Antenna'.

On its release in December 1975, critical reception to the LP was mixed and less than enthusiastic. Following the undoubted pop appeal of 'Autobahn', it appears that the landscape of radio hums, buzzes and blips punctuating the music of 'Radio-Activity' was seen as more of an annoyance than a benefit and certainly did not appeal to the majority of critics, likening the vocodered tones of the vocals to 'Sparky, The Magic Piano' type gimmickry. *'The album is less perfectly realised than 'Autobahn' and I can't imagine there being a hit single on this album, though there are some quite pretty tunes'*, wrote Karl Dallas, Melody Maker, 20.12.75. *'Only Radio-Activity's final two numbers, 'Transistor' and 'Ohm Sweet Ohm', give any indication of what these guys can do, and the latter is almost a carbon copy of Autobahn's techniques... The novelty aspect of Radio-Activity may well spur plenty of radio activity, but one hopes Kraftwerk goes back to music-making soon'* was how Ed Ward's 'Rolling Stone' review (12.2.76) saw things.

The album itself was recorded during one of Kraftwerk's busiest periods. With the success of 'Autobahn' in the first half of the year, the band embarked on lengthy spells of live gigging to consolidate and build on the success, principally in the United States, though the album enjoyed its greatest success in France, sales of over 100,000 for the LP and over a million copies of the single, leading to gold disc awards. Since 'Autobahn', the band had changed record companies and signed with Capitol Records in most parts of the world. By the time of the bands UK tour in September 1975 the album was being advertised at their concerts, though they did not play any material from the album, performing only material from their four previous albums plus plenty of improvisation instead. Similarly, although the album was being advertised as early as September at both the concerts and in the UK music press, the album did not appear in press reviews until late December of 1975 and into 1976.

In keeping with signing a worldwide record deal, the album proved to be pretty much a universal package throughout the globe. As mentioned earlier, there is only one hybrid German/English language version available. The bands previous albums had record cover designs that varied from country to country. Excepting detail changes, all countries adopted the 'radioset' design for 'Radio-Activity', designed by Emil Schult along with Ralf Hütter, Emil actually pictured on the inner sleeve too. The actual type of radio which the cover depicts is a product of 1930s Nazi Germany, being a cheap, mass-produced short-wave radio, the significance of the short-wave being to shield ears from dissenting voices from the ether; radio knows no borders. The significance of its choice for use with the cover is imponderable. Like the songs lyrics, there are meanings unsaid, left open ended for the listener/viewer to fill in the gaps with their own thoughts.

And maybe it is that interactive quality that gives some clue as to the appeal of the LP. It tends to be overshadowed when picking favourites by the more direct LPs, but it undeniably has its fans and it maybe is the album's 'concept' or unity of theme that the appeal stems from. It tends to be one of those albums you may listen to as a whole much like side one of the later 'Electric Cafe', rather than a collection of singles and there are certainly images conjured up by the mix of, quite literally, atmospheric sounds and sleeve images that the listener can place their own childhood memories of radio dial-scanning alongside. Perhaps then, with these external factors, it is more a case of 'Radio-interactivity'..... □

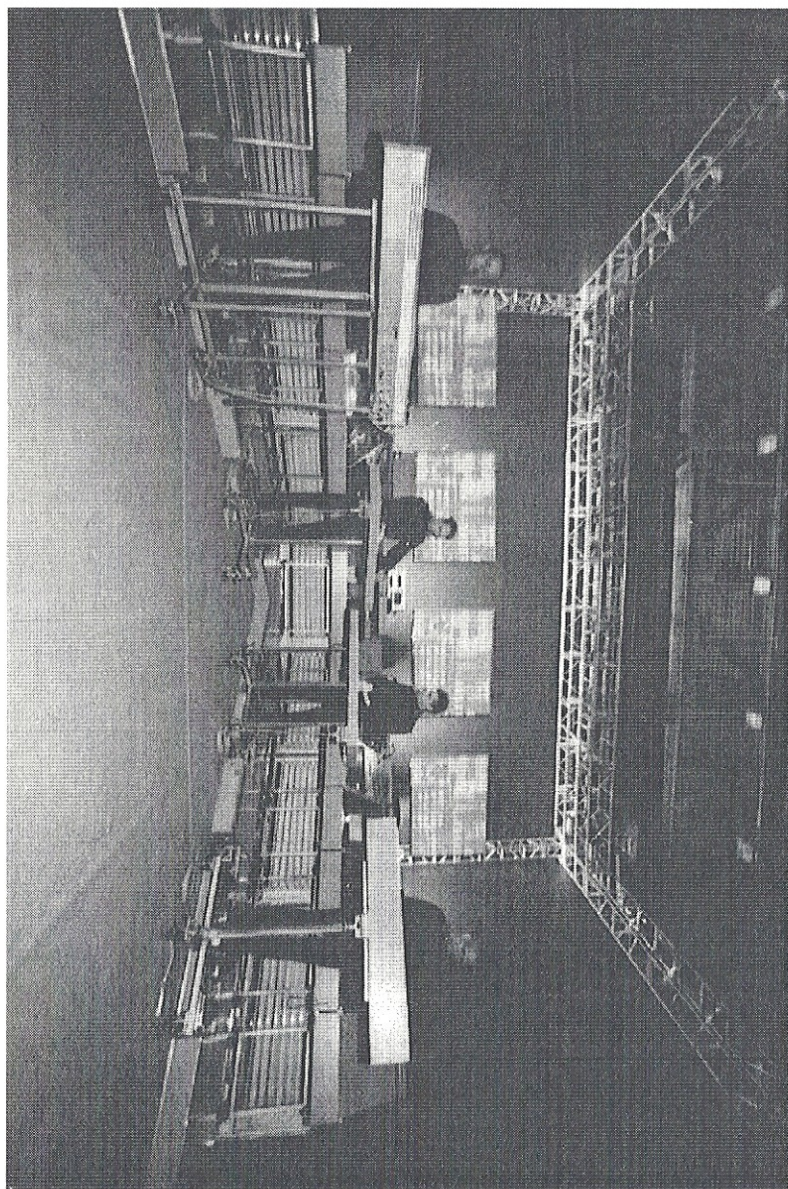
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Images

THIS PAGE -
KARL BARTOS (LEFT) AND
WOLFGANG FLÜR (RIGHT)
ONSTAGE 1981
(FROM JAPANESE TOUR PROGRAMME)

NEXT PAGE -
KRAFTWERK LIVE IN VIENNA, 1991
PHOTOGRAPH BY JOHANN ZAWREL.





Questions/Answers

The first in a regular series, aiming to nail down the facts on all those Kraftwerk myths...

Kraftwerk's first albums are called 'Var' and 'Highrail'

No, this inaccuracy stems from an entry in a musical reference book (Guinness, I think). 'Var' does not exist while 'Highrail' is actually a compilation LP released in 1979 featuring material from 'Kraftwerk', 'Kraftwerk 2' and 'Autobahn'. (Kraftwerk's first album release is 'Kraftwerk' (1) in Germany. The band's first UK release was the double album 'Kraftwerk' which was merely a compilation of the band's first two West German LP's; 'Kraftwerk(1)' and 'Kraftwerk 2'. Again, there is nothing otherwise unobtainable on the UK double LP - it is just a combination of the first two German LPs.

Kraftwerk have played concerts in different cities at the same time using holograms and robots.

No, the band have talked of this idea in the past but have never been able to carry out these plans. Similarly, it is reported that the band appeared simultaneously in New York and Paris at promotional launches for 'The Man Machine'. Both such parties did indeed take place, but on different dates!

The band have staged concerts where only their robots have performed, while the band stay at home or sit in the audience

No, but the band do share the stage with their robots for one song, 'The Robots'. In the band's 1981 stage-show the four band members stood alongside their corresponding mannequin during 'The Robots', but the 'real' band played the music.

For the band's 1991-93 stage-shows the band had developed more sophisticated mannequins/robots, with mechanically automated arms and swivelling heads. For these performances the 'real' band members left the stage while the robots 'danced' to the pre-recorded backing of 'The Robots'. So, no, the band have never staged concerts where only their robots performed.

The nearest the band have come to sitting in the audience and watching their own show is actually the reverse scenario; in October 1978 the band played a (TV?) show in Venice, Italy, where the band's mannequins were seated amongst the audience while the band performed on stage! This may also be what Ralf Hütter is referring to when he is quoted with saying that they have had to buy tickets for their dummies to sit amongst the audience at Kraftwerk shows!

The bands studio, Kling-Klang, is based inside an oil refinery.

No. The band's studio is based in a large, anonymous looking suite of buildings near Düsseldorf railway station. When the band recorded their pre-Kraftwerk LP 'Tone Float', as Organisation, they recorded this in what was then Conny Plank's (famous German record producer) temporary studio, which was based in a disused oil refinery. (Maybe also 'Kraftwerk' 1 ?)

The location of the Kling-Klang studio is unknown and one of the biggest mysteries in the pop business.

No, the address can be found in at least two public address books. However, the band have now removed any reference to themselves that originally appeared on the outside of the building's main entrance from the street.

The band released an album called 'Technopop' in 1983.

No, the band had planned to release an album called 'Technopop' in 1983 and it was even advertised in at least one German magazine, but the album was never released, eventually being re-recorded and released in 1986 as 'Electric Cafe'. Tapes of the album and perhaps even test pressings are reputed to exist and two rough quality, very different recordings of songs that later appeared on 'Electric Cafe' have appeared on bootleg CD's in the early 1990's, adding fuel to the fire of the debate...

The band were at no.1 in the UK charts over Christmas 1981 with 'The Model'.

No, though the band did reach no.1 with 'The Model', but not until February 6th 1982. The confusion may stem from the fact that reference books quote a date of 26th December 1981 against the singles entry, but this was the date when the single first entered the chart, not when it reached no.1.

The Future Past

Questions and Answers
with Kraftwerk Biographer

Pascal Bussy



Three years on from its original publication, Pascal Bussy's **'Man, Machine and Music'** remains the only such tome devoted solely to documenting the history of Kraftwerk. Until now there has been little information on Pascal Bussy himself and his reasons for writing the book in the first place. Enter Aktivität. The questions within this interview were derived from suggestions from a number of the fanzines readers/regular contributors and were completed by Pascal in September 1995. Read on...

What came first - the idea to write a book on Kraftwerk or was it a suitable project, after writing the book on Can, by the publisher?

"I'd had the idea for a long time, but we (SAF and myself) decided to do it just after the Brixton Academy concert in London in 1983. It had been so knocked out by the power of their music and...

Roughly speaking, how long did the book take to write? Was it all had at the back of your mind for some time or something started?

"Two years. I wanted to do it ever since I conducted my first session with Ralf Hütter in 1983. He was so mysterious. I wanted to know this mystery..."

What was Kraftwerk's reaction to your initial suggestion of writing the book?

"(In Lyons, France, on 5th November 1991, it went basically like this: Florian Schneider; 'Why do you want to make a book about music is there. That's enough.'"

Ralf Hütter; "A book? Yes... No..." "

Did your book about Can for SAF have any bearing on the Kraftwerk points of reference, influences etc?

"Except for the fact that they both belonged to the same scene and are both German, not really. And it was a completely different experience. The Can people were so cooperative. The 'Kraftwerk' people were so non-cooperative."

Any other bands that you would perhaps like to write about in the future?

"Artists like Philip Glass, Yoko Ono, LaMonte Young, Brian Auger & The Trinity Machine, Gong. And also a book about the importance of Werner Herzog's movies."

What was the principle reason why you chose to write a book on Kraftwerk?

"Two Principle reasons;

i) they were one of the very rare bands who didn't have a book and really deserved to have one. ii) it was a challenge."

Judging from the authors note at the start of the book, it appeared to be more difficult to write than you originally anticipated. Just about interviewing people for the book? Did it all depend on the Kraftwerk themselves before associates, such as Maxime Schmitt et al., would speak with you? Did you have to resort to any surreptitious methods?

"It was difficult because I didn't have any help from Florian Schneider. But I was really lucky to be in Paris."

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obviously a key city for them. It was easy to begin my investigations from there. I mean the people who were close to them in the 70s/80s. Secondly, having been in the music industry for almost twenty years. It's really a small world and suddenly you realise that a friend of yours knows the Front 242 people, that another one can get you some funny story, that someone else that you are in touch with for some business things has a connection with William Orbit. You know, these kinds of things..."

The photographs used in the book were very good, far more interesting than the use of Kraftwerk's familiar press-release photos. Was it difficult to obtain the use of these photos?

"That was part of the general investigation and some of them were really founded by pure chance - like the early concert one."

How easy or difficult was it for you to gain access to band members themselves for interviews? Were they supportive of the book or more cautious? Florian Schneider for instance has been very, very reluctant to do interviews since the 1970s and it is known that he has told some fans that he was not interviewed for your book, claiming instead it was all made up. Can you understand his attitude about this?

"It was easy to get the interview with Ralf Hütter in Lyons in '91, but he was not supportive to the book project. The interview with Florian Schneider was really made by chance. It was after the gig. It was a good concert, Florian was happy. He had caught a bad cold and he came in the concert hall after the concert to ask/look for some Kleenex! A bunch of fans were there, he began to speak with them, he even signed some Kraftwerk album covers. He was in a very good mood. Then I went up to him, asked for an interview and we spoke for 30/45 minutes."

Have Kraftwerk's views towards the book now changed, after publication?

"Basically, they don't like the book at all. But I've got the feeling that they are not prepared to like any book made about them..."

There is little scope for the views of Wolfgang Flür in your book. Do you feel that this was because he was not very keen to air his side of the Kraftwerk story or was it because he has plans to write his own book on this subject and was therefore unwilling to play his ace too early, so to speak?

"Wolfgang Flür has definitely (or at least when I met him in Düsseldorf) a plan to write his own book. That's why he was so reluctant to speak to me

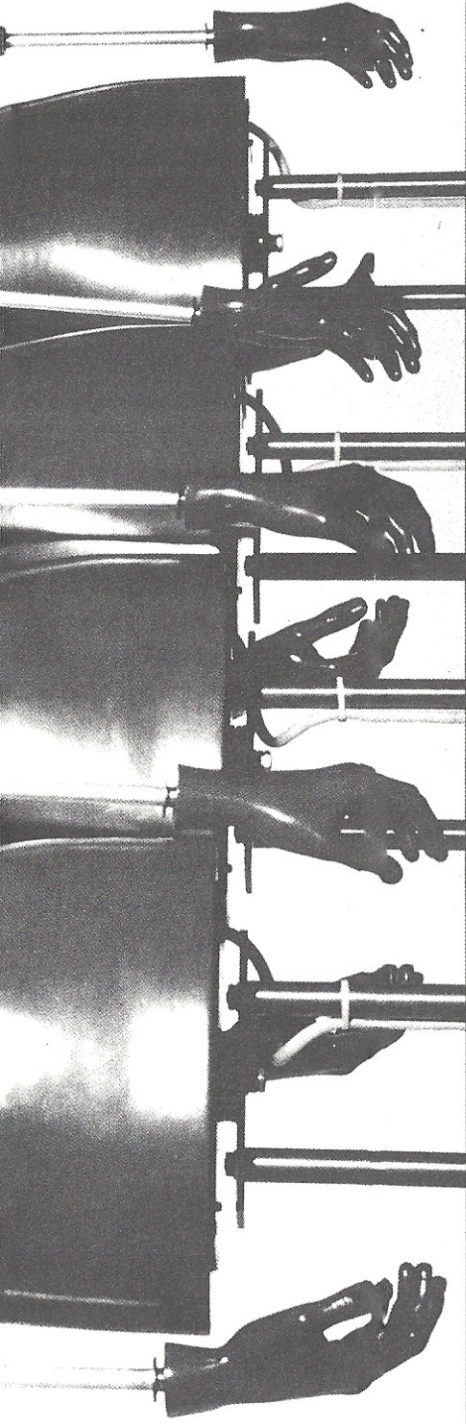
"It was difficult because I didn't have
any help from Ralf Hütter or Florian

Schneider. But I was really lucky to

be in Paris which is obviously a key
city for them. It was easy to begin

my investigations from there."





KRAFTWERK

17. Juni, 20 Uhr, Brucknerhaus Linz

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Tel. (0732) 775230**

ARS ELECTRONICA 93

 Veranstalter: Linzer Veranstaltungsgesellschaft mbH, Untere Donaulände 7, A-4010 Linz

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www.kraftwerk.co.uk

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which I completely understand, even if I really don't know when his book will be published - I don't even know if it is actually finished..."

One area of the book that, judging by comments from readers of Aktivität, was a bit of a let down was the period around the unreleased 'Technopop' album. Before the books release, there was certainly anticipation that all would be revealed! In fan circles, this LP is very much the 'holy grail'...

"I said everything in the book I was able to say about the subject. I really can't say more..."

How willing were Kraftwerk to talk of this project? Do they seem uncomfortable with the emphasis that has been placed upon this period of their history and hence unwilling to go into any depth on the subject?

"They were more mysterious than ever. So mysterious that at one point I had the feeling that this album never really existed!"

Staying with 'Technopop', do you think that this LP has taken on a far greater significance than actually exists? Is it merely the tip of the iceberg, one project amongst many that have been shelved? There have certainly been rumours of material being destroyed (which Ralf Hütter has confirmed in at least one interview) and Karl Bartos has touched upon this subject too (he has been quoted as saying that there is 'kilometres' of unreleased tapes in Kling Klang).

"I think that the very sad thing about Kraftwerk is that they very often have not been capable of completing their work and/or to materialise their ideas. That goes from unreleased tapes to non-finished LPs and also includes some of their dreams (like the robot concerts through satellite) and even pure marketing nonsense (the unfinished '91/'92 tour, the unreleased 'Tour De France' CD, the fact that they refused to put their first three albums on CD, so they open the road to bootleggers etc)."

"Since the beginning of the band, Kraftwerk have always been in the process of making a new album, recording it, mixing it etc. In a way we can consider that we are very lucky that they released so many albums!"

The work pattern in the 1970s for Kraftwerk was to release an LP quite regularly but since 'The Man Machine' in 1978,

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the LP releases have become increasingly spaced out. With 'Computer World', the reason for the delay was they were updating their studio equipment and this seems to have become a favourite excuse, also being mentioned in press interviews for 'Electric Café' and 'The Mix'! From your own viewpoint, did you find this to be a significant reason for Kraftwerk's rather slow work rate, or are there any other reasons that are not so well publicised?

"In my opinion the basic explanations for this slow work rate are very simple;

i) they are far too perfectionist, they are never really completely happy with their work

ii) they are ... very lazy!

iii) they never had the financial pressure (unlike almost every active band in the world) to be obliged to release a new album every year."

One particular aspect that is almost unique to Kraftwerk is their willingness to translate songs into various different languages. How passionate about this subject are the members of the band? Bearing in mind the mixture of languages, sometimes a few even within one song (eg 'Technopop'), do you envisage it being the case that future releases will see only one 'universal' language edition of an album, each song flitting back and forth between the languages available to them?

"I think that these languages are more some kind of funny things, like a sort of gadget, but it doesn't really affect the music so much. The strength and even the power of Kraftwerk doesn't come from that, even if the Japanese and French fans are certainly very happy that their native language is used by Ralf Hütter from time to time. And I also think that the universality of their work comes from the music, the different languages add a certain flavour, but the music is the basis of everything."

Do you have any theories why Kraftwerk continue to play live concerts? It seems perplexing; it is well documented in your book that the members dislike this aspect of their work ... yet still they continue. Is playing live still an important facet of being Kraftwerk?

"Florian Schneider obviously hates to tour. For Ralf Hütter I guess it's a bit different, touring must be for him a kind of challenge and also maybe a way of

proving that Kraftwerk is not dead... But on the other hand it might be a hard experience for him, taking care of the technical things (you will certainly have noticed that technical problems happen very often through their gigs), also being put in a position of meeting their record company, the journalists etc ... such a nightmare!"

How satisfied were you with the finished book, has it answered what you set out to do in the beginning?

"Yes, I was satisfied. At least I think that the book sums up all the historical facts and even goes a little further."

Were there portions that had to be left out, either through lack of detailed information or for other reasons?

"Yes, we (Mick Fish and I) left out certain things, just to be sure that the book wouldn't create any personal problems to anyone - people who spoke to me, Ralf Hütter and Florian Schneider themselves, previous members of the band."

Analysing Kraftwerk's past music press interviews, it seems as if Ralf Hütter often sidesteps specific questions or give a rather glib and/or vague answer to the query. Did you find it difficult to obtain the answers you were hoping for when interviewing the band members, were there areas that remained impenetrable?

"With them, every question seems to be a problem ... and yes, sometimes it was very difficult."

In your opinion, is the enigma of Kraftwerk carefully cultivated or are they really such free spirits that they have little or no concern for the norms of the music industry? The concept of them being musical workers, turning up at Kling Klang day in, day out sounds all well and good, yet there is so little to show for it...

"I already more or less answered this question. But I can add something else - I feel that in a way Ralf Hütter and Florian Schneider have become prisoners of the Kraftwerk image."

I believe that you now work for the WEA record label in Paris, handling the jazz releases in particular?

"Yes, I'm in charge of the Warner Jazz department at WEA in Paris. For me, music has always been

something global. I've always been interested in rock, pop, contemporary, classical, jazz, ethnic music etc. At my time of life (I'm just about to enter my 40s), jazz is a more comfortable area to work in than the pop/rock area. The jazz world is much more 'intelligent' than the pop world, less hysterical and often more creative too."

Is the Kraftwerk book now a closed subject to you or are you still keeping up with their activities since publication, perhaps with the view of adding to the book at some future point?

"Yes, I'm still very interested in Kraftwerk and it might be possible that someday an augmented edition of the book sees the light of day."

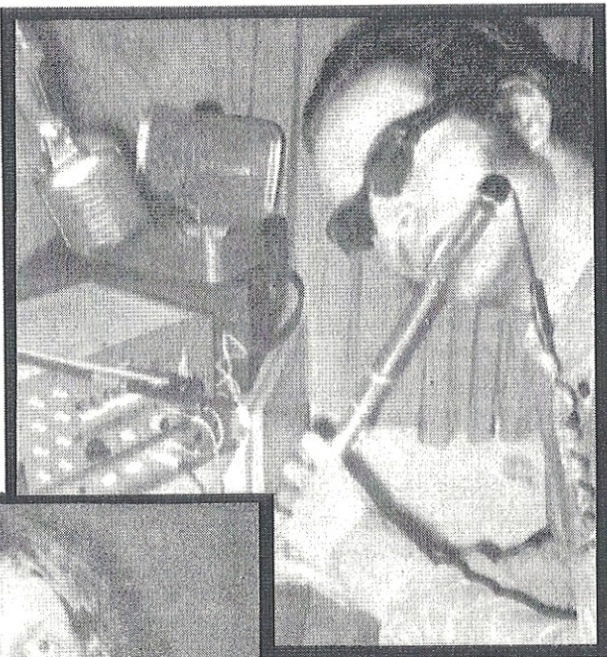
Finally, are there any questions which you would like to answer that have not been covered?

Just one point. I have heard it alleged through various sources that Ralf Hütter and Florian Schneider once said that they have never talked to me and that everything quoted from them in the book is untrue. In fact, they were appearing to say that they never met me.

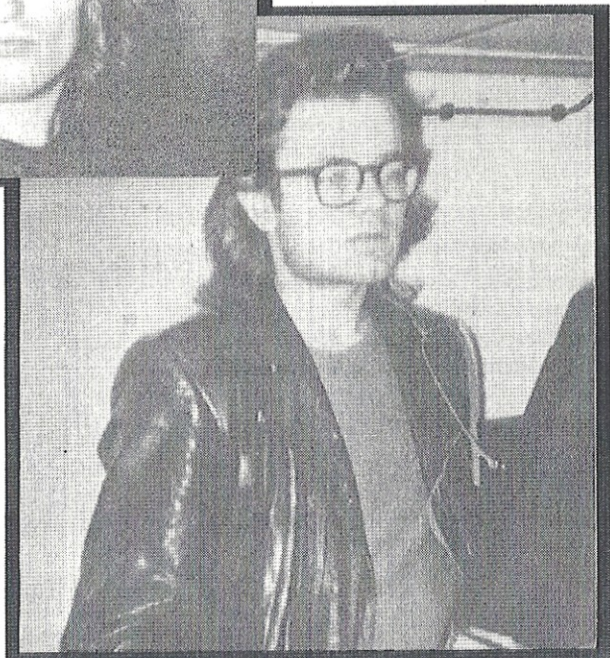
This is of course completely wrong. That's why all the sources of all the quotes (interviews) are carefully listed at the end of the book. And the cassettes of these interviews are kept somewhere (two different DAT sets in two different places) if anything regarding this had to be officially proved.

A last-minute point. I have always had a huge respect for Kraftwerk as musical innovators. I still have this respect, even if their non-cooperative way of acting has sometimes been not so easy to cope with. But I know that this attitude is a part of their image. I could even say that if they had been cooperative they wouldn't have been Kraftwerk. So ... everything is OK." □

On behalf of Aktivität, I'd like to thank Pascal for taking the time to answer these questions and Mick Fish at SAF for helping to make this happen. IAC



KLAUS DINGER



RALF HÜTTER

Kraftwerk:

"Industrial plant for production of electric or atomic energy"

This interview with Ralf Hütter originally appeared in a German music magazine, **Musik Express**, back in April 1971, a period in Kraftwerk history not too well documented, so a translation into English seemed like a good idea. This interview dates from the time when Ralf had actually left Kraftwerk for a short period, even more reason. Translated by **Klaus Zäpke**, he has attempted to preserve as much as possible of Ralf Hütter's original style, to document his unusual but highly characteristic way of speaking. So, if some parts of this article appear to be a bit clumsy, this is authentic Ralf Hütter!

After they've thrilled their audience last year at numerous pop festivals, this enthusiasm now takes place on a wider basis. The reason is the first LP by KRAFTWERK. Two years, roughly, passed before it was finally possible to think of such a production. The first attempt to reach a wider audience with an LP failed completely in Germany and partly in England. For that it is necessary to know the following: KRAFTWERK is the former group ORGANISATION from Düsseldorf.

After ORGANISATION had finished their first LP in 1969, it was offered to the record companies in Germany, but in vain. Finally they succeeded in placing the production at RCA in London, who lost their interest after the release however. Despite these circumstances, the record is still available in England.

Today KRAFTWERK is a phenomenon in the West German pop scene. What makes this phenomenon? Ralf Hütter, organist and guitarist of the group, visited our office in Cologne to answer some questions.

How do you explain the success at festivals and the even greater success of your first LP?

Well, to reduce it to a simple denominator, it is a very simple thing. Firstly, we did the production on our own. We have our own studio in Düsseldorf, that we can use for our own productions. And through an identification of all the direct or indirect participants with the music we were able to transfer the maximum statement to the LP. Groups who reproduce their personality musically are always bought. Additionally, our music is in a phase that isn't finished yet. Through this circumstance of imperfection we enable the listener to have his own reflections. The music of KRAFTWERK requires only a minimum of concept. We produce the music within a musical frame, in which contrary points are always present and must always be present. An example of that: high - low, forward - back, above - below, in front - behind. You can trace this scheme well with the number 'Ruck-Zuck'. The number is nothing but a chase, in which the electric flute of Florian Schneider-Esleben sets the pace. Florian increases up to the point where nothing else is possible, to the total dissolution of existing musical forms.

CONTINUES >>>

Have you been convinced of the record's success? The success doesn't matter. All that matters is that a communication with the listener will be realised through the music and that the listener feels appealed. This point was actually the decisive point of the production.

In other words, you express your own personality through your music?

Yes, that's right, our music mirrors our life. This is also a result of the fact that we lived in a commune when we started to make the record, where each was confronted with the other day by day, therefore he had to argue with the ideas of the other.

Ralf, you have left the group now, because of which motives?

To that I would like to say the following, that this departure is incomprehensible for many, but for me it is very natural. You may compare my break with the group with that of an erotic relationship to a woman, that cools down with time. If you have reached such a point, it is nonsensical to try and continue. But it is not that I've isolated myself completely from the group, I am still in a rather good contact with KRAFTWERK, which is mirrored in sessions, personal conversations and other things.

Do you think that the music of KRAFTWERK will fundamentally change after your departure?

No, I don't think that this will be the case. The addition of a guitarist and a bassist will change the sound of the group, though, but KRAFTWERK will keep their peculiarity nonetheless.

Do you already have concrete plans for the future?

No, actually not, but I have enough to do with my architecture studies, that I want to complete in any case, and unfortunately I've not yet found other people who are able to reproduce their personality also through music.

We hope that you will find these people, so that we will hear again from you soon. □

Small Ads

WANTED Good price paid for Kraftwerk T-shirts and Bootleg LPs. Please contact; Mr Gaël Roux,

FOR SALE; spare copy of Balanescu Quartet 'Possessed' CD (with string arrangement cover versions of Kraftwerk tracks). Unplayed. £10 (including P&P - UK) or £12 (unclusing P&P - overseas). Write to; Tim Weldon,

LOOKING FOR POSTERS especially the beautiful colour 'Computer Love' 1981 poster. Write or fax welcome; Gilles Garneau,

Fax;

FOR SALE: Kraftwerk LPs, all of them at 10% below market prices. Most releases available but only 1 or 2 copies of each* (* 1 copy of 'Electric Cafe' available (South African edition) looks same as British pressing) Write to; Jay Scott,

WANTED: 'The Robots' Maxi-CD or other Kraftwerk Maxi-CDs except 'Radioactivity'. (Not bootlegs.) Write to; Jay Scott,

WANTED; Issue 1B and Issue 2 of Aktivität, will pay £7 for each. Rheingold's 'Drieklang-dimensionen' German Remix CD single, will pay £12, all must be in perfect condition. Write to; B.Cassidy,

WANTED: Rare CD bootlegs/remixes featuring Kraftwerk. Please write to; Paul Squires,

I have Kraftwerk cuttings, 7" etc. but I would like to exchange (or sell) with other things about Frank Zappa, Captain Beefheart and also used phone cards. Write to; Gogo Krampota,

own gear, gigs, success waiting
for those with right attitude.

NEU!

EX-KRAFTWERK MEMBER
seeks musicians, to form influential
band, originality a must.

BASS PLAYER seeks C&W
band, has own gear, transport

THE STORY OF
NEU! - LA DUSSELDORF
CLUSTER - HARMONIA
BY STEWART ORD
P A R T O N E



We have all read about the departure of Wolfgang Flür and Karl Bartos from the ranks of Kraftwerk and their subsequent activities since then. But what about the other members that have left? If you have issue 6 of Aktivität then you may have perused your way through the musical tree that is situated in the middle pages. As you look through it you begin to notice groups that have become almost legendary in the annals of Krautrock alongside Tangerine Dream, Can, Amon Düül, Faust and a host of other names ... *NEU!*, *Cluster*, *Harmonia* and *La Dusseldorf*.

THE ROAD TO THE BEATCLUB

During the recording of 'Kraftwerk' 1, Andreas Hohmann decided to up sticks and vacate the drum stool, never to be heard of again. The position was quickly filled by a young up and coming drummer by the name of Klaus Dinger who was well known around the Düsseldorf area. The trio completed the album and the Kraftwerk name was finally placed on a record sleeve. Dinger's drumming must have been what Schneider and Hütter were looking for, he has a persistent 4/4 pattern which once heard is easily remembered, it is almost machine like in its simplicity.

The trio continued but needed to augment their sound, especially for live work, Michael Rother (guitar) and Eberhardt Krahnemann (bass) were drafted in, but unfortunately this line-up only lasted for one session, Krahnemann departing swiftly. The quartet of Schneider, Hütter, Dinger and Rother continued working but the sound, heading in a totally different direction than previously, led to a surprising turn of events, with Hütter leaving the band. There was then a six month period when Kraftwerk consisted of Schneider, Dinger and Rother. For live concerts the trio relied heavily on their musical knowledge and abilities to improvise and ad-lib so that there is not much left of the original track but always returning back to the main theme to finish off, 'Ruckzuck' is a prime example, lasting over twice the usual length with only the flute refrain being recognisable from the recorded track. One of these concerts was recorded (albeit in lo-fi sound quality) and is readily available on a number of bootleg releases - both CD and LP - and was recorded in Cologne in 1971. The other famous example of this particular Kraftwerk line-up is the T.V. appearance on the German show 'The Beatclub', performing the otherwise unreleased 'Rückstoss Gondoliere'.

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They teamed up with Conny Plank once again and started to get some material together, 35 minutes of which is reputed to have been recorded but which has never seen the light of day and highly unlikely to, even if the master tapes still exist. The only material from the trio that was made available for public consumption was that of 'Rückstoss Gondolero' (its correct title) when they appeared on 'The Beatclub' in late '71, whether this track was part of the recordings made with Plank is unknown. Amidst a large collection of orange traffic cones sat Schneider with his flutes, violin and electronics, Rother and his echoed, wah-wah guitar and Dinger, sat behind his minimal drum kit. The music had very little in common with Kraftwerk, Dinger and Rother's unique musical style was stamped all over it leaving Schneider's input out on the sidelines. In retrospect, the appearance could easily have been marketed as "NEU!" featuring Florian Schneider...

A "NEW !" GROUP, A "NEU!" ALBUM

Some time after the 'Beatclub' appearance Hütter met up with Schneider and the duo started work on 'Kraftwerk 2', taking the group from strength to strength. Now out of the picture, this left Rother and Dinger to pool their resources together and continue their partnership under the name of NEU!. Along with Conny Plank, they recorded their debut album in just four nights at Windrose Studio in Hamburg. The eponymous album first appeared in Germany on Bruno Wendel and Gunter Korber's *Brain* label in 1972 (Brain 1004) and later in the U.K. on United Artists. Similarities? The cover was fairly similar to Kraftwerk's first two albums, plain white sleeve with NEU! scrawled over in red from bottom left to top right, but - the same brand of minimalism as KW's graphics - but that is where the similarities end. The music inside was nothing that Hütter or Schneider could have ever done or even desired to do, it required the individual styles of Dinger and Rother to create this kind of music. Dinger supplemented his drumming with guitar, Japanese banjo and vocals while Rother added bass, double bass and 'deliguitar' to his guitar work. The opening track, 'Hallogallo', set the style for the rest of the album, Dinger's light mechanik 4/4 drumming and Rother's almost trance like guitar work took the listener to another world where there is no sense of time, you didn't notice if the track was 3 or 10 minutes long. The only track on the L.P. that was different was the opening track of side 2. 'Negativland' had a ferocity all of its own, filled with machines, guitar feedback and Dinger's drumming, if it was cut down to 3 minutes and had vocals, it would have passed for anything off of the Jesus And Mary Chain's first album! It was 'Hallogallo' and 'Negativland' amongst others that defined the NEU! sound.

THE DEMISE OF NEU!

After the success of the first album, over 35,000 sales in Germany alone, they had to concentrate on live work, but needed to find a bass player. First up was Eberhard Krahnemann, a refugee from the earlier Kraftwerk story. Next along was Uli Trepte, better known for his work in Guru Guru. But the sound was not quite right, so the plans for live concerts were scrapped. Instead the duo went back to the studio to record the double A side single, 'Neuschnee/Super', for release in Germany again on the Brain label, but failed to produce a big hit. Meanwhile, Krautrock was at its peak with hit albums from Can and Amon Düül II, the public seemingly shouting out for more German music, the weirder the better if you please. With Rother playing guitar, bass, piano, fiddle, zither,

KRAFTWERK — KOLLEKTION

KRAFTWERK



LP 6641 077

AUTOBAHN

RALF AND FLORIAN



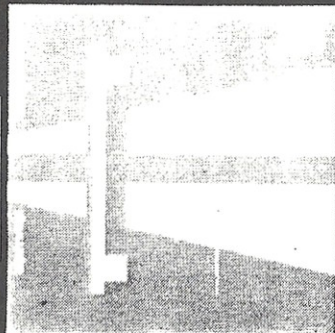
LP 6360 616

ELEKTRO KINETIK

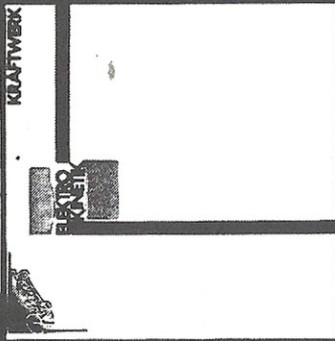


EXCELLER 8

LP 6360 629



LP 6360 620 TAPE 7149 005



LP 6449 066 TAPE 7143 066



Marketed by
phono gram

percussion and electronics, Dinger playing Japanese banjo, 11 string guitar, percussion, Farfisa piano, bandonion, speaking, electronics and record player, these were the fabrics from which 'NEU! 2' would be fashioned. Tragedy struck though when half way through the record they were told that their recording budget was almost gone. They had enough material recorded for one side of the record but no money to write and record the remainder. In a flash of inspiration it was decided to do an art-pop-cut-up using the tracks from the 'Neuschnee' single played at different speeds. The result was rather strange, 'Neuschnee' was played at normal speed and at 78rpm while 'Super' was played at 78 and 16 rpm as well as its normal speed, also audible in the resulting track was Rother and Plank having a conversation in the control room and Dinger manually controlling the speed of the record with his finger, pre-empting the scratching technique used by hip hop and rap artists some ten years later perhaps!

'NEU! 2' was released in late '72 on the Brain label and later in the U.K. on United Artists, apart from the cut up second side the rest of the music was a continuation of the first album. The sleeve was also a continuation in the same sense that 'Kraftwerk 2' was a continuation of 'Kraftwerk', a plain white sleeve with NEU! going from bottom left to top right again but in grey this time and a pink 2 sprayed over the top of it. The NEU! and Kraftwerk sleeves were made to look like every day products, as though they were a tin of peas rather than the over dressed art of Roger Dean's Yes sleeves and other albums of the time but, ironically, these plain, boring sleeves created their own bold statement in the end like a two fingered punk salute to the establishment.

The experience of recording 'NEU! 2' had put a lot of pressure on them though and at the end of it Dinger and Rother went their separate ways.

EXIT DINGER, ENTER CLUSTER, ENTER HARMONIA
The pop world has always been filled with great duos, Eurythmics, Yello, Erasure, Robson And Jerome, even Kraftwerk is essentially the duo of Hütter and Schneider, and Cluster are no exception. Hans-Joachim Roedelius and Dieter Moebius started their recording career along with Connie



'NEU!'



'NEU! 2'



'NEU! 75'

Schnitzler as Kluster, Schnitzler having previously been in one of the many line ups of Tangerine Dream and with them for their first L.P. 'Electronic Meditation' along with Edgar Froese and Klaus Schulze. Kluster recorded two albums ('Zwei Osterei' and 'Klopfzeichen') before Schnitzler left to pursue an erratic solo career. Roedelius and Moebius changed the K to a C and released 'Cluster' on the Philips label closely followed by 'Cluster 2' on the Brain label. It was at this point that Rother met up with Cluster, both sharing the same label and producer.

Combining forces, the trio of Rother, Roedelius and Moebius started work in June '73 at Cluster's home studio, completing their work in November of the same year. This new group called themselves Harmonia and the result of this work was the L.P. 'Music Von Harmonia', released in Germany in 1974 on the Brain label (BRAIN 1044). All three musicians are credited with playing guitar and electronic percussion, Rother and Roedelius also played organ and piano while Moebius played synthesiser. With the group consisting of all of Cluster and only a half of NEU! it was inevitable that the results sounded more like the former band than NEU! but Rother's guitar work remains prominent on the L.P. particularly on 'Dino'. The artwork meanwhile took the idea of marketing the record as a product to its natural extreme. Looking more like an Andy Warhol painting to advertise the latest domestic cleaner (with added brand x) than the latest release from three of Germany's foremost musicians. The label of the bottle announces that Harmonia is M. ROTHER (NEU!), D. MOEBIUS (CLUSTER), J. ROEDELIOUS (CLUSTER) as though it was Krautrock's very first super group and the music inside confirmed it.

THE RESURRECTION OF NEU!

While Rother was busy with Harmonia, Dinger had not been idle, he had joined forces with his brother Thomas and Hans Lampe, the tape operator from Conny Plank's studio. The three of them started writing together but never actually got to record any of it before Rother re-entered the picture.

Rother met up with Klaus soon after completing 'Music Von Harmonia' and the two of them started to talk about old times and where things had gone wrong during the recording of 'NEU! 2'. Seeing that they were both after the same goal the duo resurrected NEU! and booked themselves into Conny Plank's studio for December '74 and January '75. 'NEU! '75' was released in Germany on the Brain label (BRAIN 1062) and again later in the U.K. on United Artists. It featured Rother on guitar, piano, synthorchestra, electronics and voice, and Dinger on voice, percussion, guitar, klavier and organ, both Thomas and Hans appeared playing drums but only on side 2 which gives a different feel to either sides. Side 1 is Rother's side, beautiful images of landscapes appear with the simple melodic lines from his guitar and piano, Rother bringing his experience with Cluster to the full. Side 2 kicks off with 'Hero', unquestionably British punk before it happened, 'Hero' must have been one of the few European songs that the likes of the Sex Pistols were listening to. Then its back to true NEU!, taking us back in time to the first NEU! album and the same feeling that tracks like 'Negativland' gave us even similar sonic pummeling a la 'Ruckzuck' with 'E-Musik'. The sleeve also took us back to the first album being almost a negative of it, it was now an all black sleeve having the now familiar NEU! scrawl on it but in white.

After 42 minutes of recorded music the resurrection was over. Rother went back to the Cluster camp leaving the Dinger brothers and Lampe to continue with what they were doing before. NEU! was no more.

'That's all for tonight?...'

In response to all those readers who have asked 'what's happened to Elektric Music?'...

1994 seemed to bring so much promise for Elektric Music, embarking on their first live dates, working towards a second album, but nothing more has been heard from them since September of 1994, when an Elektric Music line-up minus Karl Bartos appeared on German TV performing two new songs. There has been no official comment about the matter, but all the information points to the fact that Elektric Music have gone their separate ways, for the time being at least. When interviewed by Radio 1 FM at the end of 1995 for their documentary on Kraftwerk, there was no mention of Elektric Music at all, for instance. It has been rumoured, via the unofficial Kraftwerk mailing list, that Karl Bartos may continue under the name of Elektric Music without Lothar Manteuffel. Time will tell. With this in mind then, now seems a good opportunity to fill in some of the gaps and bring the story up to date...

Although their UK label, EastWest did shit as far promotion for 'Esperanto' goes, Elektric Music's German label, SPV, came up with he goods, several unique pieces of promotional material which have been appearing for sale, listed in some dealers lists for a while now. There are two unique Elektric Music watches available, one sporting the 'TV' cover design on it's face, the other the 'Esperanto' design. Very few of these appear to have been produced, judging by their infrequent appearance for sale. It has been reported, again from a review posted to the KW mailing list, that some were on sale at the bands merchandise stall on their 1994 Scandinavian 'Virtual Summer' tour.

Another unique little oddity is an Esperanto (the actual language!) phrase book, given away to journalists! Promotional copies of the CD also came with an additional insert too. The more common promotional materials such as record shop display posters, card sleeve reproductions and stickers are also in circulation. There are circular 'TV' stickers (the round, 'test card' sleeve design, four stickers to a sheet) and rectangular 'Esperanto' design stickers (individual). There are of course also the numerous limited edition promotional record releases from SPV too. In contrast, there seems little, if any, in the way of UK items of this nature. The most interesting UK item seems to be the 10" promo-only release of 'Lifestyle', never given a proper UK release. It's well known that there are promo videos for both the 'TV' and 'Lifestyle' singles. However, there is also a video for 'Crosstalk' too, as well as a second version of 'TV'. Klaus Zäpke has supplied these details;

CROSSTALK; *VERY difficult to describe! The clip contains animations of female ballet dancers/gymnastics, some weird animations of a rotating object (apparently a robot or an astronaut or something similar...), and some black and white slow-motion close-up shots of Karl Bartos making faces... Parts of the lyrics are displayed during the clip, a la 'Lifestyle' or 'The Robots' (1991 Version).*

TV (different version); *This clip is quite similar to the 'standard' version. I guess that it is an earlier version. It doesn't include the scenes with the rotating picture disc, but it contains a couple of stills/photos which are not present in the 'standard' version (Arc de Triomphe, Tower Bridge, Manhattan skyline etc.). It does also contain scenes with Karl Bartos, Lothar Manteuffel and a woman (a regisseuse?) in a TV studio. Emil Schult makes also a very short appearance.*

Elektric Music's 1994 concerts saw them performing many new and hitherto unreleased songs. I don't know if the band completed any 'finished' recordings of all these tracks, possibly only demo versions, though the fact that they had their own studio in Düsseldorf indicates a high >>>> CONTINUES ON PAGE 40

Numbers!

The Aktivität Readers Survey Results

Counting all done, now's your chance to check out the results and see for yourself how similar - or dissimilar - your tastes are to those of the fanzines other readers and be, well, just a bit nosy! In retrospect, the survey was - in typical Aktivität fashion - a 'learn by your mistakes' production. Should there be another survey in the future, I'll be putting a bit more thought into the design and wording of the actual questionnaire before posting them out, oh yes! That said, the questionnaire was bashed out in a very short time due to the circumstances involved, more about that in a moment. At the end of the day, the results to some of the questions are maybe a little too spread out to place too much significance on.

The idea for the survey came when I decided to do a mail-out to the fanzines UK readers at the end of November in order to make sure everyone knew about the change of broadcast date for the Radio 1 documentary. Since I would be sending an update sheet, why not also include a questionnaire? Thus, the survey was born. Because of the time limit (everyone had to get the letters before Saturday 2nd December at very latest) the questionnaire was a bit of a rush job and, as mentioned before, the questions could have been a bit better ordered and worded. That the Royal Mail went on strike for a few days in Scotland didn't help either! So, that was the UK...

For the fanzines overseas readers, it was less clear cut. The original intention was to do a big mail out much earlier in the year with details of the revised Aktivität subscription setup, but finalising all these details took far longer than I had anticipated. Unfortunately, some of the fanzines overseas readers did not get a survey sheet - for this I apologise but in a few cases it was really too late to send one out and expect a reply within the deadline date. Should there be a future survey I would hope that the setup will be much better. A good response was forthcoming from both Germany and Spain due principally to the fanzines distributors in those countries, Gunther Pöcker and José García Corral. My thanks go to everyone who took the time to fill in the forms and reply.

The results for this survey are collated from a total of 102 returned survey sheets. Not all of these sheets contained exactly the same questions - as there was a section labelled 'for UK readers only', this was omitted from most of the overseas sheets. Of the completed sheets, a number of them were incomplete - with one or two of the questions not filled in. Often there were also answers that were either too vague to

count or where there was too much -- listing seven bands instead of five for the 'other favourite bands' question, for example! Therefore, unless stated otherwise, n=102.



Vote?! No votes for 'Kraftwerk 2'?! I must sell zis guitar ünd buy ein Mini Moog!

TABLE 1

The Aktivität readers Kraftwerk Top 20

VERSION 1 - All mixes kept separate. (1 point awarded for each choice.)

	Total Votes
1 Tour De France	18
2 The Model	17
3 Neon Lights	13
4 Europe Endless	14
5= Computer Love	12
5= Radio-Activity	12
7= Numbers	11
7= Computer World	11
7= The Telephone Call	11
10= Trans-Europe Express	10
10= Autobahn - Original Version	10
12 Antenna	9
13 Pocket Calculator	8
14= Radio-Activity - The Mix Version	6
14= Autobahn - Original Version	6
14= Music Non Stop - The Mix Version	6
14= Musique Non Stop	6
15= Computer Love - The Mix Version	5
15= Metropolis	5
16 Computer Love - Original Version	4

TABLE 2

The Aktivität readers Kraftwerk Top 20

VERSION 2 - All mixes COMBINED! (1 point awarded for each choice.)

	Total Votes
1= Computer Love	24
1= Radio-Activity	24
3 Tour De France	23
4 The Model	21
5 Autobahn	20
6 The Telephone Call	17
7= Europe Endless	15
7= Neon Lights	15
9= Trans-Europe Express	14
9= The Robots	14
11= Computer World	13
11= Musique Non Stop	13
13 Numbers	12
14 Pocket Calculator	11
15= Antenna	9
15= Home Computer	9
17 It's More Fun To Compute	7
18= Kometenmelodie 2	5
18= Metropolis	5
18= The Man Machine	5

What are your three favourite Kraftwerk songs?

The intention was to analyse the data in this section in two different ways; i) to give each choice 1 point ii) to award the first choice 3 points, second choice 2 points and third choice 1 point. The thinking behind this latter method was to find out what, if any track was a clear favourite. For instance, if there were ten votes for 'Music Non Stop' and ten votes for 'Autobahn', but all the people who voted for 'Music Non Stop' made it their first choice on every occasion, then that would reflect that 'Music Non Stop' was actually more of a favourite than 'Autobahn'. In theory anyway! However, mainly because of lack of space I have decided just to stick to the '1 vote = 1 point' method.

Problems creep in though because of the sheer choice available - if it were as easy as just picking one mix of one song then - hey, no problemos! - but sadly this is not so. There are so many mixes, remixes, edits and language variation to choose from that its not long before the answers spread out too thinly for any song to have a significant amount of votes. So, I have decided to present the results to this question in two versions and explain the anomalies as we go along. Where there is no actual difference between the language versions (for instance, 'Ätherwellen' is the same as per 'Airwaves', despite the German title) I have counted it against the English title.

So, Table 1 presents the Top 20 tracks as voted for and specific to the mixes/versions chosen. So, if you voted for 'The Mix' version of 'Computer Love' it gets one point. If you voted for the original version of 'Computer Love' it gets 1 point separately.

The problem though is if you simply entered 'Computer Love'! Table 2 presents a solution to this; all mixes are combined together. I admit though that this isn't ideal, which is why there are the two versions of the Top 20. Anyway, I leave the results to speak for themselves in the tables opposite. I have limited the published results to the top 20 in each case, otherwise this issue would be double the size!

What is your least-favourite Kraftwerk song?

1= 'Harmonika' and 'Stratovarius'

Many chose to leave this question blank so results are hardly conclusive once again. As it turns out, both 'Harmonika' and 'Stratovarius' are the least favourites, both scoring 7 votes. Next, on 4 votes each, were the following; Atem, The Model, Morgenspaziergang, Sex Object, Spule 4, The Hall of Mirrors. All others scored 3 votes or less.

What are your three favourite Kraftwerk albums?

1st 'Computer World' - 2nd 'The Man Machine' - 3rd 'Electric Cafe'

Results in Table 3. Regardless of which method was used to analyse this data the results were much and such. 'Computer World' was the clear winner by a mile followed by 'The Man Machine', with not much between 'Electric Cafe' and 'The Mix'.

What is your least-favourite Kraftwerk album?

1st 'Kraftwerk 2' -- 2nd= 'Kraftwerk 1', 'Radio-Activity'

Hmmm, the result of this particular question was pretty clear from early on in the counting! The unfortunate winner is 'Kraftwerk 2', with 23 votes. Joint 2nd are 'Kraftwerk 1' and 'Radio-Activity', both with 13 votes each. The next two places are also equal, with 'The Mix' and 'Electric Cafe' both on 8 votes, with 'Autobahn' and 'Ralf and Florian' also tying, on 5 votes.

TABLE 3

Favourite Kraftwerk album

All versions counted separately (1 point awarded for each choice.)

	Total Votes
1 Computer World	65
2 The Man Machine	52
3 Electric Cafe	45
4 The Mix	41
5 Trans-Europe Express	27
6 Radio-Activity/Radio-Aktivität	22
7 Autobahn	14
8 Die Mensch Maschine - specific	11
9 Computer Welt - specific	9
10 Trans-Europa Express - specific	7
11 Ralf and Florian	5
12 Kraftwerk 1	2
13 Kraftwerk (UK Double)	1
14 Electric Cafe - German Edition specific	1
15 Technopop (does someone have a copy?!)	1
16 Kraftwerk 2	No Votes!

What is your favourite Kraftwerk album sleeve design?

1st 'Electric Cafe' - 2nd 'The Man Machine' - 3rd 'Trans-Europe Express'

A two-horse race all the way, with 'Electric Cafe' (33 votes) just winning out on 'The Man Machine' (29 votes) in the end. All other contenders a mile behind; 'Trans-Europe Express' scored 9 votes, the black and white 'Trans-Europa Express' version tying with 'Computer World' on 5 votes. All others scored 4 votes or less.

What is your least-favourite Kraftwerk album sleeve design?

1st 'Radio-Activity' - 2nd= 'Computer World', 'The Mix'

'Radio-Activity' is clearly not that popular, with 17 votes. Equal 2nd place goes to 'Computer World' and 'The Mix' with 11 votes each, followed by 'Ralf and Florian' on 9 votes with 'Autobahn', 'Kraftwerk 1' and 'Kraftwerk 2' tying on 7 votes each. Unfortunately, because of the variations in the UK and German sleeve designs for 'Ralf and Florian', it is difficult to know which versions exactly are favoured.

Which of the following Kraftwerk LPs do you own?

Kraftwerk 1	62
Kraftwerk 2	61
Kraftwerk (UK Double)	51
Ralf and Florian	80
Autobahn	99
Radio-Activity	97
Trans-Europe Express	101
The Man Machine	102
Computer World	100
Electric Cafe	100
The Mix	100

Are there any Kraftwerk albums that you have not heard as yet?

Technopop	13
Kraftwerk 2	12
Ralf and Florian	11
Kraftwerk 1	10
Bootlegs	6
Kraftwerk (UK Double)	5
Tone Float'	5
Highrail	3
'The Next One'	2
Exceller 8	2
Elektro-Kinetik	2
'Early compilations with edits'	2

Have you heard the pre-Kraftwerk LP 'Tone Float' by Organisation?

Yes	69
No	33

Have you heard the bands first German-only single 'Kohoutek-Kometenmelodie'?

Yes	46
No	55

Clearly, almost all Aktivität readers have the albums from 'Autobahn' onwards and everyone who responded has a copy of 'The Man Machine' in one form or another! The early LPs aren't so popular though as the results show. For the 'Are there any Kraftwerk albums that you have not heard as yet?' question, it seems that most survey sheets left this section blank, so once again there is a spread of results though its fairly clear that the 'Kraftwerk', 'Kraftwerk 2' and 'Ralf & Florian' LPs are still desired by some fans, following the fairly universal choice of 'Technopop' (but - does it exist?!). Of those who don't own copies of the early LPs most seem to have heard the earlier LPs at some point though.

I am pretty certain that had this survey been done a couple of years back, before the 'Tone Float' album was available on bootleg CD then the results would have been very different for the question asking whether or not you have heard it! A number of respondents made mention of the fact that it was the CD copy that they owned. Now that the 'Kohoutek-Kometenmelodie 1' track has become available on the recent 'Werke' bootleg CD then it may too become more well known.

Which Kraftwerk record that you do not already own would you most like to have?

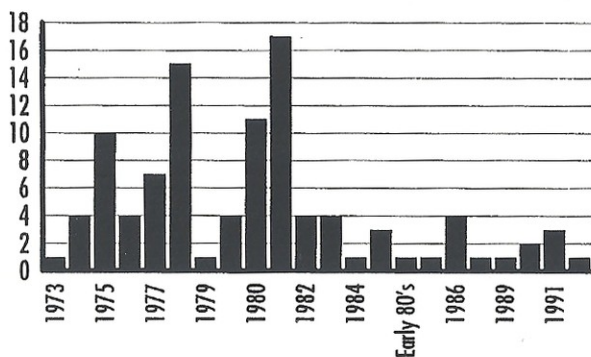
1st Technopop (16 Votes), 2nd Kohoutek 7" (10 Votes), 3rd The Man Machine/Die Mensch Maschine (Red Vinyl) (9)
4= Electric Cafe - Edicion Espanola (6 Votes), Kraftwerk 1 (6)

Other votes;

Kraftwerk 2 (5 votes), Ralf & Florian (5 votes), Highrail (4 votes), 'Tone Float' LP (4 votes), Computer Welt WG 12" (3 votes), Tour De France 12" single (3 votes), Mitternacht 7" EP (3 votes), Ralf und Florian LP with Musicomix (2 votes), A Tour De France CD (2 votes), Bootlegs (2 votes)

And the winner is, of course, 'Technopop'! If you prefer a record that you do have a realistic chance of tracking down a copy of then the winner is the 'Kohoutek-Kometenmelodie' 7" single. Also popular, a red vinyl copy of the German release of 'The Man Machine', though the French one also seems as popular.

When did you first begin to like Kraftwerk?



What was the first Kraftwerk album that you bought?

The Man Machine	30
Computer World	22
Autobahn LP	14
Trans-Europe Express	13
Electric Cafe	10
Radio-Activity	8
The Mix	4
Exceller 8	2
Kraftwerk' UK double LP	1

Do you have any records/CDs etc. by any ex-Kraftwerk members?

Karl Bartos (Elektric Music)	97
Klaus Dinger	32
Michael Röther	31
Others;	
Wolfgang Flür - Yamo 'Little Child' cassette (1), Wolfgang Flür - Mouse On Mars track (6), Thomas Dinger - 'Für Mich' (1), Rheingold (Emil Schult/Elektric Music connection) (2), Conny Plank (1), Afrika Bambaataa ... (Elektric Music remix) (2), Our Heaven - 'Heaven In Pain' (Elektric Music production connection) (1), Track on 'Dupdupidpdi' LP by Helge Schneider/Charlie Weiss* (*Kraftwerk drummer for early gigs) (1)	

How Many Kraftwerk Records/CDs/Tapes do you own?

Between 1-20	24
Between 20-50	33
Between 50-100	24
Over 100	19

Do you collect... ..

Kraftwerk releases from both home and overseas	82
Only releases from my home-country	12
Home country and Language variations only	2

Once again, the questions could have been worded a bit more specifically. In most instances, fans tend to buy only their home country's releases. With Kraftwerk, there are releases and mixes in different languages only available from overseas and releases that are deleted and once again only available from overseas.

Should Aktivität feature articles on bands with no Kraftwerk connection but of a similar style?

Yes - 47 No - 53

Comments;

"Only if very select - John Foxx, Hard Corps etc. - not ambient etc.", "Small articles - half or quarter page - as an introduction.", "Could be interesting as so many 'modern' bands are influenced by them.", "Keep things pure. What is 'similar style'? Could cause many headed for the fanzine.", "No - Unless VERY similar style", "Occasional general article would be interesting, for perspective.", "What is 'similar'?"

The comments raise a fair point as to how 'similar' is 'similar'. There are obviously those acts with a direct Kraftwerk link, where an ex-Kraftwerk member is a member of that band - NEU!, Elektric Music, La Dusseldorf etc. then there are those acts with whom an ex-member has collaborated, such as OMD, Mouse On Mars. There are then those bands who have no link of this sort to Kraftwerk but whose music may appeal anyway - Hard Corps, maybe Juan Atkins for instance. Still, I feel that there may be scope for the occasional relevant coverage where required but these will be fairly short and not likely to eat up too much of an issue.

Do you feel that Aktivität should feature articles on ex-Kraftwerk members or that it should concentrate solely on Kraftwerk matters; which of the following statements do you feel is right?

about right	83	Comments:
Not enough coverage	10	"More on Rother/Dinger, less on Elektrik Music", "Slightly too much Elektrik Music at times", "Just Kraftwerk and Elektrik Music", "Sometimes too much, but OK most issues", "Too much Elektrik Music! not enough NEU!", "Too much on Elektrik Music".
Too much	9	

The majority of readers are obviously happy enough with the present balance of Kraftwerk and associated ex-members. The comments obviously reveal an overdose of Elektrik Music at times and does show the need to keep a balance on the choice of articles/features. Certainly with this issue at least there should be a marked increase in the coverage of the 'Neu!' members work, but again it's important not to go overboard as it's not likely to be every readers cup of tea.

Have you seen Kraftwerk perform live in concert?

Yes - 81 No - 20

How often?

Once	41
Twice	18
More than Three times	14
More than Five times	8

Which era did you see Kraftwerk perform live?

Before 1975	0
1975/76	0
1981	25
1990	2
1991	68
1992/93	25

How far would you travel?

Again, there is a logic to the question that wasn't conveyed well. If you are willing to travel overseas, then it is assumed that you would thus be willing to travel anywhere within the UK too. So, for anyone who ticked both 'anywhere in the UK' and the 'overseas' boxes, only the 'overseas' one counts. The reasoning behind asking this is this; if Kraftwerk should embark on further live dates, if there is sufficient interest the organising of a coach trip may be worth investigating, particularly for a European date - plenty of other acts have such trips organised. If there are the numbers then maybe a similar coach party to a Kraftwerk gig?

Home town only	0
Easy travelling distance	23
London	10
Anywhere in Britain	23
Overseas	11
Maybe overseas	2

Have you attended any Kraftwerk Conventions held thus far?

Of the 61 readers who responded to the questions re a Kraftwerk Convention, 39 (64%) had never been to any of the three unofficial Conventions held in Blackpool between 1992 and 1994, 8 (13%) had been to one of those, 9 (15%) had been to two and 5 (8%) had attended all three. Only 56 readers answered whether or not they would be willing to attend another convention. Of those, 48 (86%) answered Yes and 8 (14%) answered no. In terms of location, London (30 votes) seems the favoured choice followed by Birmingham (26 votes). Third placed is Manchester (23 votes) followed closely by Blackpool, the location of the three unofficial Conventions held thus far (22 votes). Other locations; Sheffield (17 votes), Leeds (15 votes), Glasgow, (9), Edinburgh (9 votes). So, there does seem to be demand for a future Kraftwerk Convention and either London or Birmingham would appear to be the favoured venue.

Tangerine Dream	19
Jean-Michel Jarre	15
Depeche Mode	15
The Human League	12
New Order	14
Gary Numan	11
Yello	11
Pet Shop Boys	10
OMD	9
The Orb	8
Orbital	7
Aphex Twin	7
Front 242	7
Yellow Magic Orchestra	7
David Bowie	6
LFO	6
Klaus Schulze	6
Sparks	6
Telex	6
Can	5
Elektric Music	5
Brian Eno	5
Erasure	5
Pink Floyd	5
Cabaret Voltaire	4
Devo	4
Oldfield, Mike	4
Ultravox	4
Vangelis	4

What other bands do you like?

Anyone making the mistake of assuming that Kraftwerk fans like nothing but electronic music - read 'em and weep! In this list you will find as wide a range of music as you'll ever come across. Admittedly, the most popular choices are fairly predictable - I must point out though that some of the votes for Tangerine Dream stipulated that it was 'the early years/Virgin era only'. Similarly, there were comments to the same effect with Cabaret Voltaire, the earlier period definitely more popular.

Bands with three votes:

Abba, Atom Heart, The Beatles, Duran Duran, Lissigie Bendthaus, Andy Pickford, The Residents, Roxy Music, The Shamen, Tears For Fears, Clock DVA, Atom Heart, The Smiths

Bands with only two votes

And One, Art of Noise, Autelthe, Crowded House, D.A.F., Deine Lakaien, The Doors, Emerson, Lake & Palmer, Esplendor Geometrico, John Foxx, Robert Fripp, Peter Gabriel, Grosschnitt, Information Society, In The Nursery, Japan, Kinetik, Lebach, The Lightning Seeds, Model 500/Juan Atkins, NEU!, Reggae/Dub Music, Mark Shreeve, System 7, Synthetik, The The, U2.

Bands with only one vote

808 State, Ace of Base, Afrika Bambaataa, Ashra, Art Zoyd, Aviator Dro, The B-52's, Anita Baker, Banco De Gaia, Birth Control, Barclay James Harvest, The Beastie Boys, The Beautiful South, Ludwig van Beethoven, Bel Canto, Hector Berlioz, Maurizio Bianchi, Biosphere, Björk, Black Dog, Serge Blenner, Marc Bolan, Boytronic, Burning, Camouflage, John Carpenter (film soundtracks), Chris and Cosey, Cocteau Twins, Alice Cooper, Chick Corea, Cosmic Conspiracy, The Cult, The Cure, Cyberton, The Damned, Die Form, Die Goldenen Zitronen, Deep Purple, Del Amitri Der Plan, Divine, Thomas Dolby, Drexciya, The Durutti Column, Dynamix II, Eat Static, Electroids, Electric 101/Billie Ray Martin, Eloy, Eric B & Rakim, Fongoria, Mylene Farmer, Faust, Fleetwood Mac, The Flying Burrito Brothers, Focus, Funkadelic, Future Sound of London, Genesis, Manuel Goettsching, Goodbye Mr MacKenzie, Green Day, Debbie Harry, Hawkwind, Ideal, Jam & Spoon, James, Joy Division, Killing Joke, King Crimson, Kiss, Kitaro, The KLF, Krean, Kraftkreator, Led Zeppelin, Jerry Lee Lewis, Logic System, Lynyrd Skynyrd, M People, Madness, Madonna, Marillion, Bob Marley, Kirsty McColl, Mind Over Matter, The Monochrome Set, Motörhead, Mouse On Mars, Novalis, Jacques Offenbach, William Orbit, Oval, Pere Ubu, Lee 'Scratch' Perry, Pizzicato Five, Plasmatics, Plasticman, The Police, Iggy Pop, Parishead, Prefab Sprout, Primus, Prince, Project Pitchfork, Pulp, R.E.M., Rita Mitsouko, The Rockets, Michael Rother, Rush, Saint Etienne, Ryuichi Sakamoto, Conrad Schnitzler, Sensorama, Simple Minds, Simply Red, Sisters of Mercy, Skinny Puppy, Slime, Soft Cell, Space, Sting, Steeleye Span, Alan Stivell, The Stranglers, Sunstream, Talk Talk, Technohead, Tequila, This Heat, Tubeway Army (1st Album), Tuxedomoon, U96, Visage, Richard Wagner, Warp records label, Carl Maria von Weber, Whitehouse, Brian Wilson, Wolfsbane, Vaughn Williams, Wumpscut, Yazoo, Yes, Frank Zappa/Mothers of Invention, Hector Zazou, ΣΤΑΜΑΤΗΣ ΣΠΑΝΟΥΛΑΚΗΣ.

Suggestions for future issues

Blimey! Plenty to choose from here! The last question gave readers the opportunity to write down any comments they wanted. Most did, some didn't, some merely commented that the fanzine should more or less be left as is. Many of the themes were mentioned a few times; there definitely seems to be demand for some Aktivität merchandise. There should be some examples of this before long, I am happy to say. There were a number of suggestions to feature other bands/types of music. The earlier result showed that on the whole, the balance of favour was against including articles about non-Kraftwerk acts. One favourite seems to be for an all-colour issue reprinting some of the Kraftwerk pictures from the Aktivität Picture Display on show at the Kraftwerk Conception held in February 1994 and featured in issue 6. On the front and back cover of this issue there are three of the pictures from that display, so I hope this goes some way towards meeting such requests. For issue 9 I have the idea to make it a fairly visual issue, with lots more photos, including various items of memorabilia, than usual and, if costs are feasible, to have some more colour. Looking at some more of the suggestions, a number of them should be met with articles contained in this issue - e.g. more news on the NEU!/Dinger/Rother subject for instance. I had intended to print all the suggestions within this issue ... but there just isn't the space unfortunately. Anyway, rest assured, plenty of suggestion to fill the next few issues with and who knows, maybe we'll be able to add to that with discussion on a new Kraftwerk LP. Ah, I'm dreaming again ...

probability that they are in recorded form, I guess. This second LP has never appeared and the lack of any news on Elektrik Music leads to the suspicion that it now seems unlikely to.

The bands final appearance to date was in September 1994 on a German daytime TV show, 'Mittwoch Live'. As well as a version of 'TV', they also played two new tracks; 'State Of The Art' and 'Solar Constitution'. Significantly, Karl Bartos wasn't present, only Lothar Manteuffel, Ralf Beck, Emil Schult. 'Solar Constitution' exists in a recorded form too, as it was used in one of Emil Schult's projects. As well as this, there also exists a further TV appearance from Elektrik Music, from an earlier period, shown on the German ARTE channel. Details are incomplete but they certainly performed a version of 'TV', at least, while Bartos and Manteuffel were also interviewed (in German) afterwards.

It's well reported that Karl Bartos has had some involvement in the, seemingly neverending, recording of Electronic's second LP. After some years(!) of preparation, this LP finally appeared in July, titled 'Raise The Pressure'. Karl Bartos is credited on the sleeve notes with 'keyboards'. The first single, 'Forbidden City' was released in June, though being a predominately guitar-based track is not a great indication of Bartos' input, though he is amongst the writing credits. However, it appears that the second track on the single, 'Imitation Of Life', is actually a track that was originally in demo form for Elektrik Music's second LP! Apparently so. As well as collaborating with Electronic it is also known that Bartos has written another track in collaboration with OMD/Andy McCluskey for their forthcoming album, 'Universal'. The track, according to an official OMD information sheet, is called 'The Moon and The Sun'.

Klaus Zöpke also reports that the band Nefkom asked Karl Bartos to produce some of their new material though he apparently turned the offer down because the songs were "too close to Kraftwerk". Similarly, there is rumour of Bartos' continued collaboration with Swedish band Mobile Homes. Klaus has also reported that Karl Bartos wrote the preface for a book released October 1995, 'Techno Style' (by Martin Pesch and Markus Weisbeck, Publishers: Olms Presse, Zürich). The book is written bilingually, German and English, and features reprints of Techno album covers and related artwork, design, etc. (Of note: Florian Schneider's sister Claudia is mentioned in the credits.) A report in the German paper 'Tageszeitung' also reports that Karl Bartos appeared in a German documentary film, 'Freispiel', but no further details are known as to the nature of this.

Whatever, the mail indicates that there remains interest in Karl Bartos' activities and we hope that it's not too long before we hear from him again.

IAC (Thanks to Klaus Zöpke and The Prof for additional info) □

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COLLECTORS CORNER

Although perhaps the rarest Kraftwerk single ever, this theme tune from the 1987 Grand Prix series is a popular live favourite - one only has to listen to the audience shouting 'Lauda' and 'Turn It Up' at the start of 1991 UK live tapes to gauge its appeal!

Wil Walker

